SCREEN RADIO MUSIC STAGE

VARIETY

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'ACTORS AS MORALE CORPS'

Headwaiters on Sidewalks Shoo Biz Away From Overly Bullish Niteries

Headwaiters in at least two of New York's top niteries, the Stork and Copacabana, in order to cope with the great crowds, now station themselves on the sidewalks outside their establishments, with coats, mufflers and earmuffs disguising their usually impeccable attire. They are thus able to separate the wheat from the chaff among the customers. The business is so terrific, the Stork's Frank Harris and the Copa's Joe Lopez thus greet the known patronage with: 'Your table is being held for you, Mr. Doakes,' and the transients are brushed off with 'no more reservations.'

The sidewalk style of cafe catering is strictly a recent evolution, due to the tremendous business. On weekends, and on Saturdays particularly, it is of such staggering proportions that (1) the popular joints, of all types, just can't handle the influx, and (2), it's a physical drain of no small proportions on the staffs, from the principal hosts to the busboys.

Manpower for waitering and catering service being what it is, the wise managements realize they'll lose all future goodwill if they load up to prohibitive proportions. Fact is that, with even the most abnormal capacities, every spot must be in position to accommodate that extra party whom it knows merits special attention.

The constant topic of wonderment to the N. Y. nitery regulars remains the same big question mark: 'Where do these people get the money to spend it the way they do?'

It staggers the mathematical imagination as one scans the topflight spots and notes that, regardless of the constantly upping of minimum tariffs, they're simulating the 'drunken

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Expect 2d Disc Peace Proffer

American Federation of Musicians is definitely to deliver a second proposal for the settlement of the recording controversy, according to recording men who have been so advised by the union. This next attempt to reach terms and lift the ban against records and transcriptions, clamped on last Aug. 1, will be advanced around March 16, following meeting of the AFM's executive board in Chicago.

Meanwhile, recording companies are running dangerously low on new releases by major bands. Majority of outfits in the top bracket, virtually the only band names being released on pop platters, have only a few unreleased masters remaining, and some have already exhausted the supply laid in before the ban became effective. Sammy Kaye (Victor) is among the latter. Harry James, the Dorsey's, et al., still have a few sides not yet marketed.

The Memory Shift

Hollywood, March 9.

There's a strong scent of Broadway nostalgia along about swing shift time at the Vega Aircraft plant in Burbank. Reminiscing over the main stem of Flo Ziegfeld's day is a trio of war workers who cherish their memories of happier days.

They are Ethelind Terry, featured by Ziegfeld in 'Rio Rita' and 'Kid Boots'; Guy Voyer, one-time star of Broadway musicals, and Phil Ahern, quodam treasurer of the Ziegfeld Theatre. Miss Terry is a stock clerk, hired by Vega's employment manager, Voyer, who hired Ahern as guard at Gate No. 1.

Hillbillies Rolling in Coin And What They Want Most Are Pump Pianos

Detroit, March 9.

Hillbillies have caused a boom in player pianos here, with local buyers combing the State for the pump music boxes at premium prices. The same boom has brought on a shortage of roll music, bringing equally big prices, particularly for religious melodies.

A major segment of the 300,000 new population Detroit has added since the start of the war, are folks from the hill country. With the mountaineers now shaggy with greenbacks, they started casting around for their old loves and hit on the pump pianos.

Dealers who tried to push regular pianos on this clamoring trade found it was no go—they didn't play with the hands, just the feet, and they wanted roll music with the words on it so they could sing.

Typical of the new demand is Donald B. Neal, who turned from the spinets and set himself up in the pump piano biz out on the Detroit outskirts. In the past six months he has maintained the pace of a pump piano a day, selling over 200, some imported from areas 300 miles away.

Band Lugs Own Bedding, Subs Theatre for Hotel

Jan Savitt's orchestra solved a housing problem at Dayton, O., last week while playing at the Colonial theatre there. Unable to find hotel accommodations, Savitt and his men bought cots and bedding and slept on the stage of the theatre. Savitt and his crew intend to carry the stuff with them on future dates, according to Joe Glaser, band's manager.

Glaser leaves for California, on a combination business and pleasure trip, Friday (12). He'll be west about 10 days.

JOLSON SUGGESTS 'BEST WAR JOB'

Star Urges, 'Make Talent Soldiers of Morale and Thus Avoid Draft-Deferment Stigma'—Uncle Sam, However, Must Create the Niche for Performers in the War Effort

KYSER, ROONEY, TAYLOR

By ABEL GREEN

Al Jolson, with no axe to grind on draft-deferment, because of his veteranship, argues that Uncle Sam should make 'us all soldiers of morale,' and thus avoid any stigma when it comes to the younger men. 'Either the Government must officially recognize the excellent work the Kay Kysers and Mickey Rooneys and the Robert Taylors are doing, along with the post-40 stars like Cantor or Hope or Benny or myself, or there should be no special

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Envisions Super Post-War Radio

Washington, March 9.

Post-war development of a new super radio broadcast, which will combine the best features of FM, television and perhaps color television, was predicted here yesterday (Monday) by James L. Fly, chairman of the Federal Communications Commission. However, Fly saw it as the type of service which could be handled only by chains because of the expense.

'In a few years,' said Fly, 'we'll

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DRIVE ON PHONEY WAR ATROCITY LECTURERS

Detroit, March 9.

A drive on phoney war speakers has been launched by the prosecutor's office here following the discovery that a radio and luncheon speaker here had never come within thousands of miles of the horrors she described.

Prosecutor is considering criminal action against Mrs. Dorothy Bright, who had appeared over the air via WEXL, Royal Oak, and was widely sought after for luncheon engagements. Her lecture was concerned with vivid first-hand experiences as a missionary in China, where she told of being bayoneted in the side by Japs, having holes burned in her feet and other atrocities, although she never had been out of this country. She was unmasked by Charles Haun, Detroit Free Press reporter, after hauling down several fees for her popular talks.

Record $300,000 Gross Expected For Red Cross MSG Benefit in N.Y.

An all-time record gross for a benefit performance looks certain at the mammoth Red Cross show at Madison Square Garden, N. Y., the night of April 5. A total take of at least $300,000 is expected, with boxes scaled from $750 to as high as $5,000, and seats selling from $2.20 to $27.50.

The entertainment program is in charge of Bob Weitman, managing director of the N. Y. Paramount, and Ed Sullivan, N. Y. Daily News columnist. Every star in N. Y. at the time is expected to appear, plus a special contingent from the Coast comprising some 15 picture names. They will be in an especially Coast-produced unit, which Mark Sandrich will direct and on which all the studios will lend cooperation.

Besides being part of the Red Cross show at the Garden, the Hollywood unit will play three other cities in behalf of the R. C. as a solo show. Except for the N. Y. date, other engagements remain to be set, including whether the Hollywood contingent will play Washington prior to coming into the Madison Square Garden. In Washington, the unit would probably play the Ulines Arena, while in Detroit it would be the Olympia Stadium.

Among other matters to be set is whether the Stadium in Chicago can be played. It will be occupied with a sports show from April 3 to 10, but it is believed it may be available for April 13.

Coast talent tentatively lined up includes Paulette Goddard, Eleanor Powell, Alice Faye, Carey Grant, Rita Hayworth, Hedy Lamarr, Ronald Colman, Priscilla Lane, Reginald Gardner and Red Skelton.

Oh!

Common sight nowadays around the crowd-congested Times Square, N. Y., area over the weekends is the waiting lines. Even the bootblack stands are standing 'em up.

On Sunday (7) a filmgoer bound for the Roxy emerged from the subway with his sense of direction jarred by the crowds. He got into a long waiting line on 50th street, where the Roxy is situated, and half an hour later found himself inching up to the change counter of an Automat.

USO Troupers in Aussie End Their Acts in Tears; Yanks Go Wild With Joy

By MAJOR LYNN F. COWAN

Somewhere in Australia, Feb. 19.

Editor, 'Variety':

Well, the first USO show arrived here and it was my good fortune to be able to meet them 'Somewhere in Australia.' Stan Kavanaugh, Pat Lane, Harry Mendoza, Bobby Gilbert, The Memory Lane Trio, Bob Ripa, Del Rios, Nino Milo, Peter Kova and John Fogarty were in the party. Two complete units, one managed by Stan Kavanaugh and one managed by Pat Lane.

Had the band down to meet them and a reception committee—you know, everything a la 'Hollywood premiere'—and the gang got a great kick out of it. Rushed them up to Army billets and proceeded to doll them up in khaki and believe me we had a million laughs trying to fit 'vaudeville' figures with 'Army' clothes, but by swapping here and there and a couple of tucks and gussets we made it. And, of course, as soon as they were all dressed, their old vaudeville pal put them through the ropes. It was major this and major that—sir, can I do this—and it was fun.

They were all glad I was the one

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Sponsor Buys Radio Time, And Then Gives It Away

Philadelphia, March 9.

A completely 'altruistic' sponsor has been found here. The bankroller is Old Bookbinders Restaurant, which has purchased 10 minutes nightly on WFIL across the board and gives this period free to any worthy organization or Government agency which seeks radio time to tell its story. No commercials are read.

Last week the program, titled 'Home Front Heroes, featured spokesmen for the Queen Wilhelmina Fund, Stage Door Canteen, British War Relief, Ambulance Corps, Marine Corps Reserve, Blind Aid Society and Salvation Army.

Soldier-Writers Can Sell Gags

Hollywood, March 9.

Radio agencies are considerably relieved over the writer situation following issuance of a directive by Army Information Service permitting men in uniform, drawn from radio ranks, to continue scripting for commercial shows. Order, allowing such leeway to scribes, stipulates that all material must be written while off duty; must not interfere with duties assigned by superior officers, and, where material pertains to the army, it must be cleared with the public relations office.

No mention is made of remuneration for the work, so it is taken for granted that use of the word 'commercial' clears the way for writers to be compensated for their services, either individually or through a member of their family. Comedy shows especially will benefit from the directive, as many of the top gag writers are either in uniform or heading that way.

Boys 'Hungry for Signs of Civilization,' So Miss Landis Wore Sweater at Front

Putting on a glamour act for the fighting boys in French North Africa was probably the great obstacle Carole Landis had to surmount, but it was done through the simple expedient of wearing a sweater. Because the Yanks on the fighting front 'are starved for signs of civilization and like to see you as glamorous as possible,' the film actress found her job in North Africa almost as tough as a Tunisian task force operation. How she whammed over her glamour gal routine in the face of a limited wardrobe and lack of facilities for primping highlighted her review of her experiences in entertaining soldiers at the offshore bases.

Miss Landis arrived in New York by trans-Atlantic clipper Thursday (4) after making a 38,000-mile trip with Kay Francis, Mitzi Mayfair and Martha Raye. The quartet also performed in England, Ireland and Bermuda as the USO-Camp Shows' pioneer femme theatrical task force entertaining American servicemen.

Unlike the Misses Mayfair and Francis, who returned several weeks ago and described the trench coat-helmet regalia they used while entertaining, Miss Landis said she made it a point to be as glamourous as the exigencies of modern warfare would permit. Considering her meager wardrobe — she was limited to 53 pounds gross in luggage—it was difficult to be glamourous all the time. Her one evening gown was worn to useless shreds in practcially no time at all. But the boys preferred the sweater routine — and, fortunately, she had a sufficient supply on hand.

Yanks on the North African fighting front are film-starved, and in the absence of sufficient flesh-and-blood entertainment some means should be found of getting a fresher and quicker supply of pix to the boys while they're waiting for a crack at the enemy, according to Miss Landis.

The actress left for the Coast Friday night (5) to fill a 20th-Fox film commitment. She lost 15 pounds due to removal of her appendix while in London and the strain of the entertainment schedule at the front.

While in England she was married to Captain Thomas C. Wallace, U. S. Army Air Force, whom she had known as a flier in Pasadena, Cal.

METRO'S SPECIAL DEAL FOR IRWIN SHAW PLAY

Metro has offered to finance the production of the new Irwin Shaw play, 'Labor for the Wind,' under a special deal giving it the film rights in advance. The proposed terms would be outside the existing Minimum Basic Agreement, so that Dramatists Guild would have to grant a special exception.

As suggested by Metro, the deal would call for the studio to put up $40,000 toward the cost of the legit production, with an additional $60,000 as down payment for the film rights. Further payments for the picture rights would be based on a percentage of the gross from the legit run. The company wants to release the film a year after the Broadway opening, but the Drama-

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Ethel Waters in Person Vs. Herself on Broadway

Ethel Waters has been booked for a four-week run, with options for two more, at the Strand, N. Y., opening April 9, which means that she'll be playing opposition to 'Cabin the Sky' (M-G), in which she's starred, at the Capitol a couple of blocks away. Band at the Strand those weeks will be Jan Savitt and the film will be 'Edge of Darkness' (WB) starring Errol Flynn and Ann Sheridan.

At the Capitol the stage show lined up for those weeks is tentatively headed by Charlie Barnet's orchestra, but there's a dispute on between the Strand, which claims to have a commitment with Barnet, and Music Corp. of America, which agents Barnet, that may yet upset a Barnet deal at the Capitol. Details on this are elsewhere in this issue.

William Morris agency booked Miss Waters at the Strand. Her salary is reputed to scale down from $3,500 for the first week to $2,500 for the fourth.

No Shootin', But Tootin'

Hollywood, March 9.

Anonymous band, nicknamed the 'Eff-Aitches,' plays twice a week at the Hollywood Canteen. Members are musicians who have been classified as 4-F or 4-H by their draft boards.

Since they can't shoot, they serve by tooting.

Yank Pix Have Made England U.S.-Conscious Says British Writer

Expressing the opinion that England has become America-conscious through the single medium of U. S. motion pictures (Miss) C. A. Lejeune, film critic for the London Sunday Observer and British writer for N. Y. Times, writing in the February issue of The Outpost, lauds the entertainment value and propaganda job done by American motion pictures in Great Britain. Her article is a direct answer to the article in last August's Outpost, in which films were dubbed 'America's worst propaganda.'

Miss Lejeune says that 'I want to be friends with the people whose pictures have given me so much pleasure for so long, and who have advertised so warmly that their country is a haven for strangers.'

Refering to the previous critical article in The Outpost, published by Americans in Britain, she writes: 'In this you quoted from a magazine

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Lesser Cuts Relief Fund In on 'Canteen' Profits

Hollywood, March 9.

Motion Picture Relief Fund becomes beneficiary of 10% of the net profits of the Sol Lesser picture, 'Stage Door Canteen,' after the first $250,000.

Deal was arranged by Jean Hersholt, president of the Fund, which was originally established to aid distressed soldiers and their families after the first World War. New increment will be devoted to the relief of film people returning from the current war.

'VERNON DUKE MONTH'

Metro Filmusical, Freedley's Stager, Boston Symph, All In March

With March something in the nature of a 'Vernon Duke Month,' three new scores by the composer will have their world premieres this month via films, the concert stage, radio and musicomedy.

The Duke music festival tees off tomorrow (11) at Dallas, Tex., where Metro's 'Cabin In The Sky' filmusical preems. Duke's tunes in film are sung by Ethel Waters, Lena Horne

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It will cost money to defeat Germany, Japan and Italy. Our government calls on you to help now.

Buy war savings bonds or stamps today. Buy them every day if you can. But buy them on a regular basis.

Despite Smears, Salary Lifting Bill Looks Okay

Washington, March 9.

Administration supporters on the $25,000 salary ceiling issue have advanced one of the dirtiest smear terms in years for application to their opponents and to big earners who seek to get out from under the salary lid.

'Blood millionaires.'

It's a brand new tag and Congressmen supporting the Disney bill are being asked how they will like being called henchmen of the 'blood millionaires' when they come up for reelection in 1944.

Stronger and more clorful than the 'war profiteer' epithet of 1917-18, it has plenty of legislators worried, but nevertheless lines are holding firm in support of the measure of Wesley E. Disney, Oklahoma Democrat, to invalidate the $25,000 (net) salary for those who made more before Pearl Harbor.

Administration leaders in the House say privately that the Disney bill appears assured of passage, despite their best efforts to stop it, when it comes up for a vote probably later this week. If the Disney rider is attached to the $210,000,000,000 debt limitation bill, the measure faces threat of a White House veto.

On the Senate side, there is powerful support not only for the Disney bill, but for something infinitely more drastic—complete repeal of the salary ceiling.

Flowers Will Be Prettier

Hollywood, March 9.

Unusual weather, including rains and floods, halted special effects shooting on four productions at RKO.

Pictures delayed were 'The Fallen Sparrow,' 'The Lady Takes a Chance,' 'The Sky's the Limit' and 'The Leopard Man.'

ABBOTT and COSTELLO

"There is something ever fresh and bouncy about them . . . they still can knock an audience in the aisles." *Louise Levitas*, PM, New York.

Universal Pictures Camel Cigarettes, NBC

Under Personal Management of: EDWARD SHERMAN

Famous First Nights

'Drink'

(Star, N. Y., Nov. 2, 1895)

Nell Burgess, who had been doing plays in which horses on a treadmill figured and who had recently triumphed in 'The County Fair', opened at the Star in a play of Roman life in which he still played the character he first made known in 'The Widow Bedott'. It fitted badly into the Roman setting and the movement of the drama was sluggish. The big bit was the first chariot race staged and for which Klaw & Erlanger laer paid big prices for the rights to the device. It helped not at all that the horses in this play were headed toward the audience. It was too much for the people in the front rows.

Burgess had leased the house for a year and had made costly improvements, so confident was he of success, but the play faded after a painfully brief run.

Ex-Riviera-ites Take Over Uruguayan Beaches; Casinos Raking In Coin

By RAY JOSEPHS

Punta Del Este, Uruguay, Feb. 15

This is the top spot of the string of ultra-smart Latin American salt water dunking places, where the French Riviera has moved in for the duration. Well-heeled European refugees, most of them ex-Parisians, have transformed the Uruguayan beaches into something approximating Nice, Cannes and other European tanneries.

There's more vacation coin being tossed around here than anywhere else in the Americas, and probably, as for as anybody knows, anywhere else in the world at the moment.

At least 25 casinos, all officially licensed and o.o'd by the Feds, are spinning the little white ball in as many different resort towns until three or four in the morning. You actually have to fight your way to the baccarat tables.

Niteries, with imported name bands, smart hotels, etc., are raking it in while the going's good, despite an exchange rate that makes Uruguay one of the most expensive Latin republics, and a fuel shortage unequalled anywhere else south of the border.

One hears almost as much French as Spanish. But there's far less English than previously. Only Yanquis around are those who have come over from B. A. and elsewhere

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Costello Recovering

Hollywood, March 9.

Nervous exhaustion, infection of the tonsils and teeth and a severe cold brought on by a rigorous tour of eastern army camps under unfavorable weather conditions were blamed for the temporary paralysis which felled Lou Costello Sunday (7). The paralysis, a rheumatic condition, is responding to treatment, doctors report, and Costello can now move both legs, but absolute quiet and at least two weeks in bed were prescribed.

Meantime radio producer Martin Gosch is lining up a substitute for two forthcoming Camel broadcasts scheduled for Costello and Bud Abbott. There isn't expected to be any hitch on their next film, however, a Metro production.

Goodman 'Most Charming,' But James Best Hoofer In Coast Maestro Test

Hollywood, March 9.

Harry James spread-eagled a field of contemporary bandleaders and waltzed off with first prize in the batoneer dance contest cooked up at the Paladium Ballroom here Sunday (7) afternoon. James was partnered with Nan Wynn, singer, and the pair just squeezed past Woody Herman and his wife, place winners. Benny Goodman, whose band dished up the jive, and his partner could get no better than an award for 'most charming couple.'

In the realm of boxing the manager sets the tempo for his athletic young men, sitting in the corner at a safe distance and urging his entry: 'Go in and slug with him, kid; they can't hurt us.' In the realm of hoofing it was the same way until Barney McDevitt dreamed up the idea at the Palladium to smoke out the band-

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Jessel's 22 Radio Guesters In 6 Months; Four to Go

George Jessel, who is dickering a United Artists picture deal with Harry Sherman as his associate, and who is also (a) polishing up the proofs of his Random House autobiography, 'So Help Me,' and (b) working on a new play, in between his 'Showtime' run on Broadway, also claims a bit of a record for radio guest shots. He has done 22 in the six months he's been in New York with his vaudeshow at the Broadhurst theatre, and has four more radio guesters yet to go.

Jessel is also slated to do a Hollywood column, sporadically, for PM from the Coast, if, as and when the comedian returns there to start picture production. That may be in June sometime.

Tomorrow (Thurs.) Jessel does his fourth stint for Stage Door Canteen; he has two more to go with Sammy Kaye on Old Gold and one more for Fred Allen, with both of whom he's appeared before.

Monroe Band, 11th For Metro, in A&C 'Harem'

Hollywood, March 9.

Metro signed Vaughn Monroe and his orchestra to appear with Abbott & Costello in 'Harem Scare 'Em.' In addition to swinging a baton, Monroe plays a speaking part.

Name band is the eleventh signed by the Culver City studio in recent months.

'WE WILL NEVER DIE' PAGEANT COST 25G

'We Will Never Die,' a gigantic pageant, was a sellout for the first two performances last night (Tuesday) at Madison Square Garden, N. Y., but most likely didn't earn much over its $25,000 production cost. However, it was primed strictly as a depiction of the terrible plight of the Jews in Hitler-dominated lands, and as a memorial for the 2,000,000 Jewish dead by slaughter and starvation—and, as such, was a starkly dramatic effort from the pen of Ben Hecht.

Billy Rose was in charge of production, while Moss Hart and Kurt Weill were the stagers. A cast of some 900 was led by Paul Muni and Edward G. Robinson, with featured players including Sylvia Sidney, Luther Adler, Jacob Ben Ami, Kurt Baum, Eleanora von Mendelsohn, Herbert Rudley. They supplemented a performing complement that in-

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Metro's Contract List At 443, All Time H'wood High

Hollywood, March 9.

Hugest contract list in the history of the film industry is recorded by Metro, with 443 signatures on the dotted line, not counting studio execs and producers. Roster includes 198 players, 101 writers, 27 directors, 61 girl dancers and 56 boy hoofers.

No such number of writers has ever been gathered before on the film lot.

'Ball of Fire' Heating

Los Angeles, March 9.

Suit for $3,500, filed by Betty Rowland, burlesque stripper against Samuel Goldwyn, is slated for trial in Superior Court March 12. Main street star declares she was promised $250 a week for 14 weeks for the use of her personal title, 'Ball of Fire,' and for her technical services as coach of Barbara Stanwyck in the leading role of that picture.

Howard Hawks, film director, is named with Goldwyn in the action, which asserts breach of oral contract.

TOP COIN PIX MINUS STARS

London Legit Humming; Many New Plays, Revivals Still Due This Season

By JOSHUA LOWE

London, Feb. 15.

With the approach of spring, London's West End legit biz continues to hum, and indications are that with many new shows and revivals yet to come, prospects for a bonanza season are stronger than was suspected earlier in the semester. (Story on gross volume business in international department.)

H. M. Tennent, Ltd., which heads the current list of West End shows with six, has quite a big lineup still coming. These are the Broadway hit, 'Uncle Harry,' John Gielgud in 'Love for Love,' 'They Came to a City,' a new J. B. Priestley play, and revival of George Bernard Shaw's 'Heartbreak House,' first done in London in 1930 by Sir Barry Jackson. Dual importance of this revival is that it will also mark the return to the stage of Robert Donat after two years. With exception of latter, the other plays will first be tried out in the sticks. The other Tennent revival, Turgenev's 'A Month in the Country,' just revived at the St. James' theatre, is partly subsidized by the Government.

Firth Shephard has three American successes due to get going, 'My Sister Eileen,' 'Life With Father' and 'Stage Door.' These, as usual with Shephard's productions, will open cold in London. But they aren't due for a few months.

Tom Arnold has two revivals and two newcomers. 'Vagabond King,' which goes to the Winter Garden March 24, and 'Monsieur Beaucaire,' which he's doing in conjunction with Lee Ephraim and John Richardson. The new ones are a revue and 'The Same Language' by Hector Bolitho. Besides 'The Merry Widow' revival, which goes into His Majesty's theatre end of February or early March, Jack Hylton also has new revue, to star Flanagan and Allen and Florence Desmond, and 'Next Time, Darling,' new play by George Marriott Edgar.

Buchanan May Return

After several years' absence, Jack Buchanan is contemplating return to the West End in new musical by Douglas Furber, as yet untitled, in which he will star himself and Fred Emney, with leading femme likely to be either Elsie Randolph or Googie Withers.

Bernard Delfont's major efforts are three revivals, 'No, No Nanette,' 'The Student Prince' and 'Duchess of Danzig.' He may also be associated with Charles Cochran in latter's new

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Metro Sues to Hobble Hedy in Salary Tiff

Los Angeles, March 9.

Hedy Lamarr's refusal to work on the Metro lot for less than $2,000 a week resulted in a plea by Loew's, Inc., the parent Metro company, for an injunction restraining the actress from working for any other film company until the $25,000 salary ceiling problem is unscrambled.

Trouble was started by the glamour gal in January, when the studio threatened to cut down her weekly paycheck to $1,500 to keep it within the gross limit required by the $25,000 net ceiling. Studio attorneys declare large sums of money have been spent to build up the actress, and that the company is losing through her refusal to work.

H'wood's Quota Topper

Hollywood, March 9.

Film industry did more than its appointed chore in the Infantile Paralysis fund drive, according to William Koenig, chairman of Hollywood's campaign committee, who announced that the motion picture corps had gone over the top with a surge of $25,000 in the last week.

Thanks for the work of the film division were conveyed at a final meeting by Joe Schenck, state chairman, and James Woolley, representing the L. A. Chapter of the Infantile Paralysis Foundation.

Charlot's Reunion

Hollywood, March 9.

'Reunion in Hollywood' could be a subtitle for 'The Man from Down Under' at Metro, where Andre Charlot, once impresario of 'Charlot's Revue,' is cast in a character role in support of Charles Laughton. Actor registered his first success in the stage hit of Charlot's London Alibi.'

The 'Down Under' cast also includes two of Charlot's early British discoveries, Clyde Cook and Binnie Barnes.

Theatre Rally All Set for Fri.

Plans are virtually complete for 'The Theatre People's Dedication to a Cause' rally at the Winter Garden, N. Y., Friday (12) at 3 p.m. Special service, although the direct result of the recent Clipper crash at Lisbon, which cost the lives of Tamara and Roy Rognan (Lorraine &), among others, will be chiefly inspirational to the show business to carry on its great work.

The 'Dedication to a Cause' is being held under the auspices of the American Theatre Wing, as representative of the entire entertainment world, and steered by a special committee, of which Walter N. Greaza, assistant executive secretary of Equity, is chairman. Others on this committee are Bert Lytell, Equity's president; John Golden, Ole Olsen (& Johnson), Abe Lastfogel, Joe Schoenfeld and Jack Pulaski (latter two of 'Variety').

Fred Waring and his glee club, Lawrence Tibbett and Bert Lytell will take part in the services, with probable augmentation by Helen Hayes or Lynn Fontanne and others. All show biz organizations and unions are cooperating. Admission to the Winter Garden will be gratis.

The body of Tamara was finally recovered over the weekend from the Tagus River near Lisbon. Rognan's body has not yet been found, nor has there been definite word about the bodies of Frank Cuhel, Mutual Broadcasting System correspondent, and Arthur F. Lee, former Gaumont-British executive, who also died in the crash. Tamara's husband is Edwin D. Swann, an executive of Foote, Cone & Belding advertising agency in N. Y.

All the other performers on the Clipper are now completely out of danger from injuries, but at least one, Jane Froman, who suffered a fractured leg and arm, will have to be hospitalized for some time. Jeanne Lorraine, wife of Rognan, has communicated with friends in the U. S. that she will be able to leave the hospital in a couple of weeks and intends returning to the U. S. as soon afterwards as passage can be arranged. Yvette, singer, who was not injured; Grace Drysdale, who does a mannikin act, and Gypsy Markoff, singer-accordionist, are expected to continue on the USO-sponsored tours of U. S. servicemen's bases as soon as possible.

If Typed, He Must Be, A Good Guy Ain't So Bad

Hollywood, March 9.

David O. Selznick loaned Joseph Cotten to Universal to play the romantic lead in 'Hers to Hold,' opposite the star, Deanna Durbin. His last job on the Universal lot was a heavy in 'Shadow of a Doubt.'

Selznick has turned down eight villainous parts for his contractee in the last two months, preferring to have him typed, if he is going to be typed, in a lighter vein. 'Hers to Hold' goes before the lenses March 15, directed by Frank Ryan.

BIG YEAR FOR SURPRISE CLICKS

More big boxoffice pictures without top screen stars have emerged this reason than in any previous comparable period during the past decade or longer, according to circuit operators.

While marquee names are considered primary value, theatre and distribution execs point to mounting receipts from unexpected b.o. winners as an indication of support which non-star productions can provide in a time of talent shortages.

Apart from pictures clicking because of thematic timeliness, trade toppers contend that swelling receipts are also due to greater receptiveness by audiences to exploitation.

Among films minus important names which are currently holding attention are 'Hitler's Children,' 'In Which We Serve' and 'Air Force.' 'Children' has a strictly 'B' cast, 'Serve' has Noel Coward, who is scarcely known outside of New York, while 'Air Force,' which reportedly had a budget of $2,000,000, holds Harry Carey and John Garfield, neither of whom rank as top stellar names. While 'Serve' does not now appear likely to get the gross originally expected, it still figures for a return of around $2,000,000 domestic to United Artists. 'Children' and 'Air Force' will top this figure.

'Miniver' Made Stars

Contention with regard to 'Mrs. Miniver,' one of the top grossers of the year, is that Greer Garson and Walter Pidgeon were not top money names until after the picture proved a hit. Among other substantial non-star grossers this season are 'Pied Piper,' with Monty Woolley; 'Moon and Sixpence' (over $1,200,000 domestic), with George Sanders and Herbert Marshall, 'One of Our Aircraft Is Missing.'

Number of high-budgeters now going into release, such as 'Moon Is Down' (20th), are also minus stars. Best known in 'Moon,' which from accounts was budgeted at over $1,700,000, is Sir Cedric Hardwicke.

Miss Skinner's Biog

Cornelia Otis Skinner, currently collaborating with Emily Kimbrough on the screen adaptation of their best-seller, 'Our Hearts Were Young and Gay,' for Paramount, will next write a biographical story of her family, to be published by Houghton-Mifflin in June. She'll return east as soon as she winds up her Paramount film stint, probably in two more weeks.

Actress-author has no other plans at the moment.

He Gets Our Vote

Hollywood, March 9.

Erich Pommer returns to independent production with 'The Man Who Killed Hitler' as a starter. Frank Orsatti is negotiating for a release outlet.

Picture will be based on a tale of underground activities in Germany.

Will Rogers, Jr., Tells Off Congress On What Pix Biz Is Doing to Win War

Washington, March 9.

The film industry, bounced, banged and slammed on Congressional floors recently by loose-tongued legislators and smear investigations, has found a new defender in Congressman Will Rogers, Jr., whose district takes in most of Hollywood.

The Capitol Hill freshman took the floor last Wednesday (3) to set his colleagues right on what the industry is doing in the war program and indicate that he will continue to answer future attacks. What got him started, Rogers admitted, were snide remarks about the industry and charges of political propaganda following a recent Congressional showing of the Col. Darryl Zanuck film 'At the Front in North Africa.'

Rogers, who was in uniform at an Army camp until his election last November, told of the value of the Hollywood-made training films, praised the morale-building value of pictures, and told something of the work of the stars in personal appearances.

'I want the house to know,' he said, 'what a tremendous aid these training films have been. I was recently in the Army. I was trained by these films. I later used these films to train other men. The use

(Continued on page 46)

The Long Voyage

Hollywood, March 9.

Best quip of the Academy dinner was that ad libbed by Max Steiner, who was Oscared for his scoring of 'Now, Voyager.' When his name was called as a winner, there was no response. Again he was called to come up front for his award. Still no answer. Over the hushed crowd a voice boomed, 'Is Max Steiner here?'

From a far corner of the Grove came a faintly audible squeak, 'yeh, I'm out here on location.' The mob roared as he made the long voyage up to the speaker's table.

Lytell Probable Equity Head Again

Equity members will meet March 26 in New York to nominate a full slate. Terms are for three years.

It is expected that Bert Lytell will agree to run again for the presidency. Although he had been hesitant about completing the present term when elected, it's now doubtful if he will withdraw while the war continues. Lytell attends council meetings regularly but is devoting full time as a representative of Equity to war service. Most of his endeavors are for the USO-Camp Shows, while he also is m.c. for the Stage Door Canteen weekly radio program for the American Theatre Wing.

One or two Equity veepees are occupied in Hollywood and may be replaced, but there is no indication of an independent ticket. Raymond Massey, a major in the Canadian Army, recently tendered his resignation as a v.p., but it was rejected. The usual 10 new councillors will be named for five years, plus a number of replacements.

BEN BERNIE PASSES CRISIS, RECOVERING

Hollywood, March 9.

Ben Bernie is out of immediate danger and shows marked improvement from a recent near fatal heart attack, according to a phone call received by 'Variety' yesterday (8) from his brother and manager, Herman Bernie.

Although the 'Ole Maestro' is still in an oxygen tent, his physician, Dr. Henry C. Fleming, who flew here last week from New York when Bernie's condition was low, planed back to Gotham Sunday (7), confident that his patient was on the road to recovery.

L. A. PRESS PANS ACAD DINNER FOR DULLNESS

Hollywood, March 9.

Just when everyone was about to compliment the Academy for getting through this year's awards without any squawks, the L. A. downtown columnists and film critics up and belabor the Oscar officers for 'One of dullest evenings in years. Speeches by Gov. Warren and Lowell Mellett, and the long introductions for the speakers, were said to be 'so tedious and laborious' that one columnist wrote 'it must be an election year.'

The downtown sheets didn't like the idea of their photogs being shoved around and also panned the sardine-packed spacing of tables, allowing only room to breathe but not to move. Most agreed Bob Hope's crisp wisecracking was all that saved Hollywood's big night from being a complete floppo.

Details of Academy winners on page 14.

B'way Expects This to Be 'Worst' Wk. of Season Due to Tax and Lent

This week Broadway legit grosses were expected to be the worst of the season because of the nearing federal tax deadline next Monday (15) and the start of Lent today (10), although the religious period has not hurt attendance materially for a long time. Showmen are in a quandary because, despite the highest income levies in history, there were lively ticket sales for favored shows at the start of the week.

Some managers figured that attendance would be on the downgrade for weeks to come, partly because theatre-going takes a seasonal dip after Washington's Birthday, but what may be more pertinent is the trend towards giving up luxuries, which could include shows. Fund-raising drives and continuous urging to buy war bonds could tap the public bankroll, yet free spending continues to be evident in the metropolis.

Easing off at boxoffices and agencies last week after the holiday was traceable more to the weather than other factors. Two snow storms, one at mid-week and the other on Saturday (6), discouraged patrons to venture to Broadway, especially those living in the suburbs. There were many ticket cancellations.

Leading shows were protected by advance sales, but sharp declines slowed the pace of many others. Whether there will be further decreases is anyone's guess, but latest indications are that that may not happen, with hotel guests particularly avid for theatre tickets.

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DAILY VARIETY
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Beefs Mount on Abuses to USO Actors By Hotels; Overnight Fees High as $7

Increasing number of squawks in past four weeks from camp show performers who have been forking out as high as $7 for the privilege of sleeping overnight in second-rate hotels and cabins has emphasized a vexing problem for USO-Camp Shows, Inc., execs.

Latter last week sent out letters to chambers of commerce in all localities throughout country adjacent to army camps and navy bases, enlisting their support in an attempt to curb the abuses. Otherwise, the execs admit there's nothing they can do about it. They lashed out at the lack of patriotism manifested among the sleepery operators. While recognizing that the situation has been bad for some months, the CSI officials are frankly disturbed over the mounting performer protests.

From beefs registered by the morale-dispensers, the situation is particularly acute in the south and midwest, with every indication it'll get worse. Steady stream of complaints from the performers points up the fact that the owners of the hotels, cabins and lodging houses, especially in small towns adjacent to army camps and navy bases, are setting their own maximum ceilings and extracting what the traffic will bear. According to R. Victor Leighton, in charge of routing the camp show circuits, hotels in recent weeks have been charging as much as $7 a night per person on weekends, with no exception made for the performers in view of their patriotic stint. Some tourist cabins are demanding, and getting, because of the lack of sleeping quarters, $6 a night.

In some parts of the south and midwest, it's pointed out, hotels adjacent to military posts prefer to have no part of USO and will do their utmost to discourage their trade, figuring they can extract more coin from relatives and sweethearts on visits to servicemen.

Meeting In Chi

Chicago, March 9.

USO-Camp Shows executives are meeting here with the executive board of the American Hotel Assn., in an effort to iron out difficulties over housing of performers traveling under Camp Shows auspices.

Acts are complaining that the hotels, particularly throughout the midwest and south, are charging exorbitant rates and show a complete lack of interest in accomodating them, despite fact that the performers are doing a patriotic service. The Camp Shows and hotel execs expressed confidence that out of the huddles will come a solution.

H'WOOD COMMITTEE TO PUSH WAC PROJECTS

Hollywood, March 9.

Hollywood division of the film industry's War Activities Committee elected an executive committee with the objective of 'functioning on all projects incident to the nation's successful prosecution of the war.'

Committee consists of Bert Allenberg, Artists Managers Guild; James Cagney, Screen Actors Guild; Trem Carr, Association of Independent Motion Picture Producers; John C. Flinn, Society of Independent Motion Picture Producers; Y. Frank Freeman and E. J. Mannix, Association of Motion Picture Producers; Mary C. McCall, Jr., Screen Writers Guild; Mark Sandrich, Screen Directors Guild; George Brown, Industry Service Bureau; Kenneth Thomson, Hollywood Victory Committee; and Walter Wanger, Motion Picture Society for the Americas.

U Newsreeler Irv Smith Commended for Heroism

Irving Smith, Universal photographer assigned to U. S. industry's newsreel pool, has been personally commended for his courage under fire in obtaining newsreel pictures at Fedala, French Morocco, last November. Commendation was by Major General George S. Patton, Jr., the No. 1 Armored Corps.

Letter cites that he continued camera work on the beaches despite hostile artillery fire and bombing by enemy planes and that he also photographed closeup the assault of the Seventh Infantry at Pont Blondin. Patton considered his contribution under fire as an important service and a great credit to American journalism.

NOT ENOUGH ACTION

Foreign Mgrs. Cool to 'No. Africa 4-Reeler For Latin Mart

Major company foreign managers have voiced their opposition to the distribution of 'At the Front in North Africa,' four-reel Signal Corps version, being particularly opposed to having the picture distributed in the Latin-Americas. They feel that the lack of real battle action would prove a letdown for these audiences.

The foreign executives were inclined to class the film as lacking enough emphasis on the might of Allied arms, aside from being too much footage for average theatre audience. The foreign managers similarly were successful in keeping 'The Battle of Midway' from being distributed in the Latin-Americas, which figured to show the Allies as too much on the receiving end.

Pal's Three-Way Pix As Aid to Navigation

Hollywood, March 9.

Government is adopting the three dimensional type of motion pictures, invented by George Pal for a series of educational Puppertoons to be used in U. S. Navy, Coast Guard and Merchant Marine.

Navy signed Pal to turn out a series of shorts in Technicolor under the general title 'Aids to Navigation.' Technical advisor on the films is Commander Raymond F. Parwell, U.S.N., who approved the Pal type of training film because of its simplicity.

TEN SHORTS ABOUT SHIPS

Hollywood, March 9.

Hugh Harman, cartoon producer, was signed by Uncle Sam to make 10 educational shorts about ship building, to be shown to workmen in shipyards. Pictures will be a combination of animation and live acting.

Charles McGirl will supervise production and Melvin Shaw handles the animation.

It Was Quiet, Anyway

USO-Camp Shows execs saw nothing unusual in the experience encountered two weeks ago by the tab unit that was obliged to spend the night in a Memphis jail because of the weekend hotel shortage. Similar stories have been reaching them from various parts of the country.

James E. Kenny, advance agent for a White Circuit legit unit, recently was obliged to sleep in a morgue because he couldn't find a room in Johnson City, Kan., while arranging a booking. In an adjoining room, Kenny wrote in, were two 'legitimate' occupants.

Ironically enough, agent was ahead of the 'Arsenic and Old Lace' unit, which deals in wholesale cadavers.

Stokowski to Lead NBC Symph March 17 For Lakehurst Airmen

Leopold Stokowski, who notified USO-Camp Shows execs last week that he was anxious to do a concert with the NBC Symphony Orchestra at an army camp or navy base, will get his chance sooner than he expected.

Illness of Arturo Toscanini, skedded to do a concert at the Lakehurst (N. J.) Naval Air Station March 17 (St. Patrick's Day) with the NBC symph, resulted in Gino Baldini, head of the CSI concerts division, spotting Stokowski for the date. The latter agreed. It'll be the maestro's first appearance under CSI auspices.

Meanwhile, Baldini is arranging for a future camp show engagement for Toscanini and the NBC musicians.

WAC SETS 660,000 BOOKINGS FOR SHORTS

Hollywood, March 9.

More than 660,000 theatre bookings have been spotted to date by the film industry's War Activities Committee for the 66 war and patriotic shorts distributed both for the Government and the industry itself.

Committee reports an individual average of 10,000 playdates for the group. Some have fallen short of that mark but others have run well above it. Leaders are 'Any Bonds Today,' with 15,368 spottings; 'Battle of Midway,' with 13,213, and 'Your Air Raid Warden,' with 13,073.

Uncle Sam's Callboard

Lt. Walter Reade, Jr.

Walter Reade, Jr., son of the circuit operator and formerly active in operation of the Reade chain, graduated Saturday (6) at the officers training school of the Signal Corps at Fort Monmouth, N. J. and will henceforth be stationed at Astoria, L. I., commissioned a second lieutenant.

Geo. K. Arthur's Appeal

George K. Arthur, who starred with Karl Dane in a one-time popular film combination, broadcast from the American Eagle Club in London via Mutual. Now a sergeant, he is coming up for a commission within a few weeks.

Sgt. Arthur appealed for mail to every soldier.

Bellews Back With UA

Ed Bellews, who has been given an honorable discharge from the Army after completing basic training at Camp Roberts, Cal., returned to United Artists exploitation staff last week. Bellews was in the Volunteer Officers Corps.

Nancy Brettner, of the Ann Watkins literary agency, has joined the WAACs and reports Friday (12) for training at Ft. Oglethorpe, Ga.

Wolly Lobel, Columbia Pictures ad-publicity staff, Army.

Jeff Livingston, in charge of Metro shorts publicity at the homeoffice, Army aviation cadet. Succeeded by Ray Murray.

Dudley J. Phillips, in charge of shorts publicity for Paramount at the homeoffice, goes into the Army shortly.

Oscar Morgan, head of the Par shorts department, and other associates are tendering Phillips a luncheon tomorrow (Thursday).

Priscilla Nathan becomes the first employee of Paramount to join the WAACs. She has already been sworn in and is awaiting word to report for duty. Miss Nathan, daughter of the late Lou Nathan, head of Par's photographic department for years, is a member of the art division of the publicity department.

Nick Mamula, Paramount publicity in homeoffice, assigned to Medical Department of Air Corps, stationed at Kearns Field, near Salt Lake City.

Alvin Geiler, secretary to Nat Kalcheim, of the William Morris agency, to be inducted by the Army in four weeks.

3 Film Lts. Graduate

Harrisburg, Pa., March 9.

Three Hollywood actors, Lieut. Gilbert Roland, Lieut. Burgess Meredith and Lieut. Erik Rhodes, were graduated from the Army Air Forces Intelligence School here on Feb. 6. All left immediately for New York, where they will await assignment across the sea.

Constance Bennett, wife of Lieut. Roland, came on for the exercises and accompanied her husband to New York.

Still Moving From Pitt.

Pittsburgh, March 9.

Bruce Day, ex-manager of Burwell theatre in Parkersburg, upped to 2d class petty officer aboard U.S.S. Patoka.

George Anas, son of N. G. Anas, Weirton and Hollidays Cove exhib, army. An older brother, Tom, is in air corps.

Francis Fleishman, son of Harry Fleishman, owner of Brighton theatre, army.

Johnny Sunner, on staff of Yacht Club for last several years, army.

Another Spieler In

Milwaukee, March 9.

Hal Walker, announcer on WISN, to the army air forces. Succeeded by Phil Allen, from KIDO, Boise, Idaho.

DUFFUS IN 1-A

Chief of Film Div. Reclassified—Many Show Biz Tieups

Washington, March 9.

Carlton Duffus, chief of U. S. Treasury's war bonds film division, is classified 1-A in the draft and ordered to report March 17 for physical. Duffus was recently rejected by U. S. Navy on examination for a commission, but the Army may take him for limited service. Before affiliating with the Treasury, Duffus was division promotion manager for Metro.

'Truth Or Consequences' is scheduled to begin a 12 weeks personal appearance bond tour for the Treasury on March 15 at Pawtucket, R. I. Ralph Edwards show is tabbed to sell $20,000,000 in bonds in the three months engagements in 12 key cities.

Coe Bros. Circus has just completed arrangements with War Bonds division for full seasonal promotion. White top will have a complete War Bonds section, with best seats available for bond buyers. In addition at each stand, circus has promised two elephants and four clowns for War Bonds rallies. These rallies will take the place of the conventional street parades.

Theatres Don't Object To Red Cross Collections

Barney Balaban, national chairman of the Red Cross drive, reported early this week that theatre men usually opposed to audience collections are raising no objections to the campaign scheduled April 1-7.

Response from showmen anxious to cooperate in the Red Cross campaign has been enormous according to reports coming into New York drive headquarters. More than 15,000 theatres likely to participate in the fund-raising drive.

Cagney Heads Red Cross Drive

Hollywood, March 9.

James Cagney, president of the Screen Actors Guild, heads the film industry's Red Cross Drive for 1943, which gets under way March 22.

Campaign plan calls for the appointment of colonels and minor officers representing every Guild or labor union in every studio to make collections. Cagney pointed out at an organization meeting that more than 5,000 of Hollywood's workers are now in the armed services, and that support of the Red Cross deserves the full cooperation of the film industry.

Dogs to Have Their Day

Hollywood, March 9.

Canine influence in the military effort is the theme of 'Dogs of War,' to be made by Alexander Stern Productions, starting late in April.

Story of Andy Lamb explains the important part dogs play in war, not only at Army camps but at airplane factories dams, bridges and other essential installations.

L. A. to N. Y.

Elvia Allman.
Barney Balaban.
William Bendix.
Hendrik Booraem.
Kay Boyle.
Jean Brooks.
Ned Brown.
Max A. Cohen.
Helmut Dantine.
Julius J. Epstein.
Philip G. Epstein.
Mose Gumble.
Thomas Freebairn-Smith.
Francis J. Harmon.
Margot Johnson.
Sam Levine.
Anita Loos.
Barbara MacLean.
Mae Murray.
Jack Messler.
John McMillan.
John Paine.
Tom Revere.
Edward G. Robinson.
Al Scalpone.
Jack Schwarz.
George Seaton.
Nat Wolff.
Edwin Weisl.
Jane Wyman.

N. Y. to L. A.

Harry Carey.
Betty Field.
Templeton Fox.
Miles Ingalls.
Joe Glaser.
Claude Lapham.
Lou Walters.

B'way Show Folk Donate Material to Servicemen For Their Own Musicals

Top Broadway composers, lyricists and comedy sketch writers have again made available to USO-Camp Shows, Inc., material for use by servicemen putting on their own revues and musical comedies. Material, culled from Broadway productions, is being incorporated in Volume 4 of the 'Men At Ease' series which Camp Shows is publishing at the request of the Army and Navy. Latter distribute the books.

New volume will be off the presses about April 1 and will be distributed immediately to army camps and navy bases for soldier-sailor use. Compiled and edited by the Writers & Material Committee of USO-CSI, the volume contains 17 opening choruses, finales, comedy songs, comedy sketches with music and two miniature musical comedies. In addition to the gratis contributions, the volume also supplies elaborate stage directions and diagrams for each number.

Releasing their material to Camp Shows for the new volume are Howard Dietz, Arthur Schwartz, E. Y. Harburg, Harold Arlen, Ira Gershwin, Vernon Duke, Johnny Mercer, Hoagy Carmichael, Ralph Blane, Norman Zeno, Will Irwin, Harold J. Rome, Louis Alter, Ted Fetter, Sylvia Fine, Lorenz Hart and Richard Rodgers. The opening choruses are from 'The Show Is On,' 'Life Begins at 8:40' and 'Hooray For What?' with the four finales in the volume all from 'The Show Is On.'

Sketches with music and comedy songs have been culled from 'Sing Out The News' and 'The Ziegfeld Follies of 1936.' The two musical comedies are condensations from 'The Straw Hat Revue' and Rodgers and Hart's 'Garrick Gaieties.'

The Writers & Materials Committee of USO was formed last year as a result of the flood of pleas from service men for material with which they could put on their own entertainment. John Shubert was chairman of the committee until he was commissioned by the army as a captain. Since then Leon Kellman, copyright counsel for the group, has taken over the chairmanship. Others aiding in lining up and editing the material are Lester Hammel, Charles B. Maddock, Hal Block, William Bratter, Harry Fox, Moss Hart, Phil Kornheiser, Alan Lipscott, Howard Reinheimer, L. Wolfe Gilbert and Harold J. Rome.

Volume 1 contained 50 comedy sketches. Volume 2 was made up of dialog of two complete minstrel shows and a music section of 52 songs, while the third volume contained music and lyrics from musical comedies and revues, with a section of parody lyrics written by Irving Caeser and L. Wolfe Gilbert.

'FOREVER' PROCEEDS TO DIVERS CHARITIES

Proceeds from distribution of 'Forever and a Day,' (RKO) in the U. S. will be turned over to the National Foundation of Infantile Paralysis, less 25% for the Los Angeles Community Chest. RKO bankrolled film which has negative cost of around $475,000, exclusive of services of all talent which was gratis. Understood that RKO is planning to shave its distribution charges down to around 15% in order to increase fund to be turned over to the Foundation.

Announcement that profits from the film's foreign income would be turned over to the U. S. and other United Nations' charitable organizations, was made last week in New York jointly by N. Peter Rathvon, Sir Cedric Hardwicke and Basil O'Connor, president of the Foundation, in Rathvon's offices.

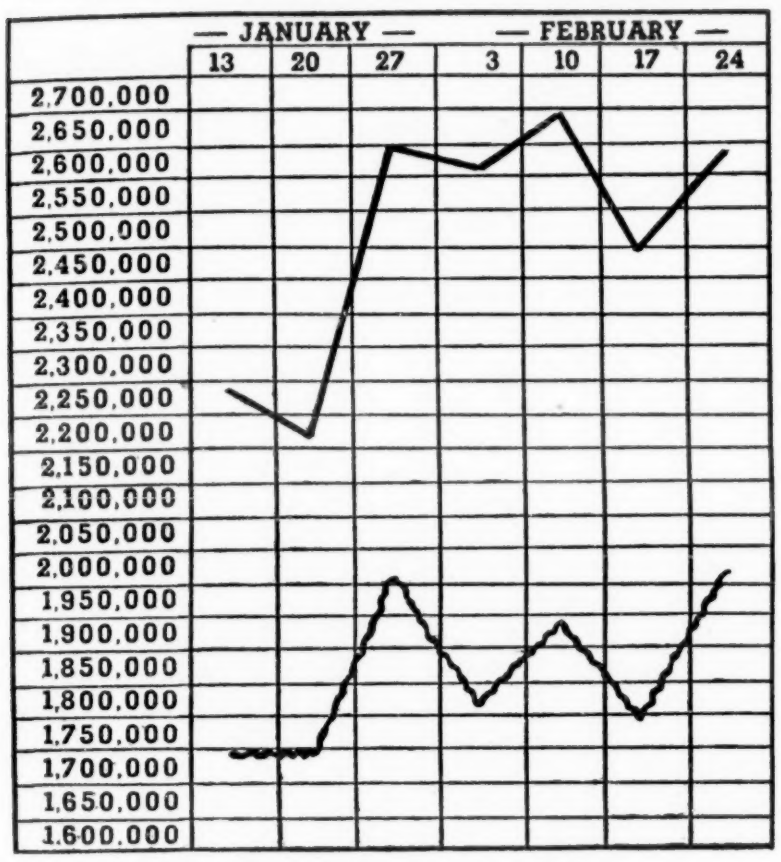
Hardwicke said it was a gesture from the British actor's colony in Hollywood, aiming particularly to repay America for contribution to British charities during England's darkest days.

Rathvon screened 'Forever' for President Roosevelt at the White House two weeks ago and formal presentation to the Foundation, in honor of the President will be made in Washington later this month. Governor General of Canada, President of Brazil and others have already accepted the offer and Russian Ambassador Maxim Litvinoff is to be offered the same privilege.

CIRCUITS COUNT WORKERS

BOXOFFICE UPBEAT

(Comparative First Two Months of 1942 and 1943)



Straight Rule Indicates 1943
(Based on 25 key cities, 170 theatres)

Wavy Rule Indicates 1942
(Based on 24 key cities, 171 theatres)

RKO on the Upbeat, First Quarter Earnings May Exceed $2,000,000

RKO profits before taxes from all operations including RKO theatres, RKO Pictures, RKO-Pathe and RKO Service Corp. will be $2,000,000 or better for the first quarter of 1943 ending March 31.

February gross profit is approximately $900,000, which follows close on the heels of about the same figure for January. March profits are likely to top the two preceding months, for a gross operating income of $2,700,000 or better for the quarter.

Aside from 'Hitler's Children' (of which RKO owns a piece) which may reach $3,000,000 in rentals if present rate of earnings continues, RKO operations were stimulated by returns from four other productions earlier in the season. These were: 'Once Upon a Honeymoon,' which looks like $2,500,000 in rentals; 'Here We Go Again,' (Fibber McGee & Molly-Edgar Bergen) which has already grossed $1,100,000; 'Seven Days Leave' and 'Navy Comes Through' which have each grossed $800,000 to date and will likely top $1,000,000.

As a result of showing made in recent months under administration of N. Peter Rathvon, Ned Depinet, Charles Koerner, Malcolm Kingsberg and E. L. Alperson there is currently less likelihood that Floyd Odlum (Atlas Corp.) will personally assume direction of RKO operations than at any time since consideration of such a move was first reported in 'Variety' over a year ago. As frequently reported since then Odlum has mulled idea of stepping into RKO but has not indicated lately that such a move would be necessary.

ROCKY MT. POPULATION SHIFTS AFFECT THE B.O.

Denver, March 9.

With theatre grosses off in many of the smaller communities in the territory, the explanation is seen in the report of the U. S. Census Bureau in which 55 counties of Colorado are shown to have been decreased in population, and only 5 showing increases. The state's three largest cities, Denver, Pueblo and Colorado Springs, show increases.

All three states that lie wholly in the Denver exchange area show decreases. Colorado, 2.7%; Wyoming, 5.3%; New Mexico, 1.9%.

L. B. AGAIN HEAD MAN

$949,765 Earnings in 1943—WB's Trio of Big Earners

Philadelphia, March 9.

Louis B. Mayer, Metro's production head and one of the nation's highest-salaried execs for the past four years, was paid $949,765 for his services during 1942, the Securities & Exchange Commission reported here last week. The payment included a bonus of $792,265, the SEC said.

Loew's also paid $425,336 (including a bonus of $292,866) to Nicholas M. Schenck, president and director, and $324,130 to E. J. Mannix, v.p. and studio general manager.

Warner Bros. Pictures, Inc., paid its two top-ranking stars, Bette Davis and Errol Flynn, $252,333 and $240,000 respectively. Hal B. Wallis, Warner producer, received $255,000.

Raw Film Future Looks Up a Bit

Members of the Motion Picture Industry Advisory Committee were last week inclined to take a more optimistic view of the raw film stock situation. Belief prevails that the film supply problem will not deteriorate further and that allocations to distributors will not be again reduced in the near future.

Move is now under way for the film industry to secure priority on some 400,000,000 feet of additional film plus 80,000,000 feet of raw stock from Canada.

Indications are that Army and Navy requisitions may be trimmed somewhat, following current investigation in Washington concerning film production and other communications media used by various Government bureaus.

Military bureaus have discovered that celluloid is perishable, a considerable amount of raw stock which had been stored having been spoiled.

Possibility that film manufactur-

(Continued on page 47)

EXPECT GREATER MANPOWER PINCH

Anticipating further heavy call on manpower for defense plants, farming and the draft during 1943, circuit operators are planning a survey of personnel in theatres to determine standing in relation to the draft in order to calculate replacements which may be needed.

E. L. Alperson, general manager for RKO Theatres, has already begun to canvass RKO personnel. Questionnaires were sent out last week to all RKO houses asking male employees to furnish data on draft status.

Reclassification of 4-H men from 38 to 45, putting them back in the regular draft categories, which was ordered last Sunday (7), further complicates the problem of maintaining exhibition, production and distribution operations.

Although Paul V. McNutt, head of the War Manpower Commission, stated in Washington last week that it was for the present incorrect to assume that theatre employees are 'not deferable' regardless of dependents, age or physical condition, the ruling which later followed listing members of the IATSE as 'non-deferable' has sharpened speculation among theatre operators in regard to other personnel such as managers, treasurers, publicists, etc.

Census

Manpower census is under consideration by several chain operators as a means of determining to what extent they would be affected and to figure on preparations which would be necessitated by further manpower shortages.

Following meeting with McNutt last week, Si Fabian, chairman of the Theatres Division of the War Activities Committee, issued a special report on the manpower meeting to exhib members of the WAC. Fabian stated that, in line with McNutt's expressed views, 'men of 18

(Continued on page 23)

Odlum's Growing RKO Stake, Also Chunk of Disney

Atlas Corp. (Floyd Odlum) now reportedly has close to $8,000,000 invested in RKO preferred and common and has also bought into Walt Disney to the extent of some 18,000 shares.

Atlas opened its RKO buying with an original investment of $1,250,000 several years ago, with Lehman Bros. in for a similar amount for its own or client accounts. Atlas now controls over 50% of the common while Lehman holdings have been reduced to a nominal figure, estimated below $100,000.

It is understood that, on basis of current earnings, RKO management figures on paying regular quarterly dividends on RKO preferred throughout 1943 and will also attempt to clear up some of the arrears. Since 1940, when RKO emerged from bankruptcy, only one or two quarterly dividends have been paid.

Coward Film Will Serve Its Cusswords Straight

Toronto, March 9.

While he believes that such words have no place in the average film, chief censor O. J. Silverthorne is permitting the use of the four words which the Hays office didn't like (damn, hell, bloody, bastard) in 'In Which We Serve' for its release here.

Opinion of the censorship board is that the words are spoken by men in the midst of a life-and-death battle and are, therefore, 'not objectionable.'

Chase Bank Likely to Come Out Of 20th-Fox With Profit Via Lehman Deal; Once Had Huge Paper Loss

Chase National Bank negotiations, via Lehman Bros., to dispose of holdings in National Theatres, pointing way to eventual withdrawal from 20th-Fox, would give bank full recovery of its advances to the company and likely a profit, according to informed financial sources. Indications are that deal is not likely to be consummated until June or July owing to various legal technicalities.

Chase at one time had a paper loss on the books of well over $100,000,000 on the 20th-Fox venture, according to authoritative sources. Phenomenal comeback staged by 20th and other picture companies since the depression era has drawn comment from leading financiers that film industry is a 'miracle' business.

No less spectacular than the 20th situation is the complete, favorable reversal in fortunes which occurred in Paramount, Warners and Universal during the past three years. Of late, also, RKO has been on the upgrade.

Staggering Losses

Paramount was at one time reported losing as much as $400,000 to $500,000 some weeks during the Big Depression. Warners and Fox also were then going into the red at rate of $300,000 or more weekly for a while.

Harry M. Warner and his brothers told intimates, during that most crucial period in company affairs, that they were prepared to throw their personal fortunes into the scales to save WB. Warner family coin eventually saved the company from accounts.

Loew's was least affected during that period, having most of its theatre properties largely written off by then. Last major crisis to occur in Loew's was in 1919 when a Liberty Bank loan of some $3,000,000 came due. Marcus Loew raised $1,500,000 through private banking sources to avoid changes in administrative personnel in his organization which the bank was insisting upon if the loan was to be continued.

Strength in Loew's has since prevailed unvaried. With other producer-distributor chains setting aside healthy reserves to write off property holdings, opinion in banking circles is that the film industry as a whole is nearing a position where it will be able to ride any business drop, not indicated in the near future, which may develop.

Twentieth-Fox, from all accounts, was hit about the hardest of all majors during the depression. At one time there was less than $5,000 cash on hand (hardly enough to meet home office salaries, much less wages to employees in the field), so that its comeback is one of the most startling in pictures or any other industry.

Attorneys representing Chase National Bank, Lehman Bros. and 20th-Fox are meantime continuing huddles on the Coast, ironing out details.

GOLDWYN SURPRISED

Impressed By Chiller's Director and Would Sign Him

Hollywood, March 9.

RKO's sleeper, 'Cat People,' opened Sam Goldwyn's eyes when it outgrossed his top budget 'Pride of the Yankees' by $1,000 in St. Louis and passed his 'Ball of Fire' in Salt Lake City.

After receiving these reports, he asked to look at 'Cat' and was so impressed he wanted RKO to let him in on half of director Jacques Tourneur's contract, but so far no deal.

Loss of Soundmen May Stymie Pix

Hollywood, March 9.

Sound men are growing so scarce in Hollywood as a result of drafts and enlistments in Army units producing training pictures that the studio sound chiefs are wondering how they can keep up with the film schedules in the next few months, to say nothing of the heavy production in summer.

Stephen E. Dunn, RKO sound chief, reports more than 500 applicants for training as technicians, with less than 5% able to qualify, even as trainees. Among those with basic knowledge necessary for training, most of them were subject to draft. Sound men are in greater demand for military service than other studio technical departments, owing to the multiplicity of listening devices required for land, sea, air and submarine tactics.

International Alliance of Theatrical Stage Employees is operating a school which has already graduated 120 candidates through a three-week course, and is giving them further instruction in off-hours for six months. The actual training, sound men declare, is a simpler problem than finding young men qualified for training.

COWDIN'S TOUR ON MFRS. AND U. S. TAX PROBLEMS

J. Cheever Cowdin, chairman of the board of directors of Universal, plans to make a tour of key centers to discuss new taxation with groups of National Association of Manufacturers reps in Boston, Chicago, Denver, Atlanta and possibly Dallas.

As chairman of Government Finance Committee of the N.A.M., Cowdin was slated to meet with members of this unit at the Biltmore hotel, New York, yesterday, (Tues.) to discuss, among other matters, tax relief for industries which suffered as a result of readjustments and which may be rendered impotent in post-war economy, unless their problems are given consideration.

With $16,000,000,000 in new taxes called for by the Government this year, problem to be explored will be ways and means of spreading the tax burden to relieve industries which have been adversely affected by the war.

While higher tax burden may not prove a hardship for industries which have benefited through the war boom, number of other industries have been dangerously weakened.

Survey which Cowdin plans to make and reaction from various N.A.M. groups contacted is likely to figure in further deliberations of the House Ways & Means Committee before which the Universal chairman may be called. Cowdin planned to leave yesterday and is slated to return March 17-18.

TED LEWIS' 'BABY' TO SMILE FROM COL. FILM

Hollywood, March 9.

Ted Lewis and his band have been signed by Columbia for a musical titled 'When My Baby Smiles at Me,' after the song identified with his career.

Film goes into the writing mill this week for early spring production.

Joe Schenck, Goetz East

Hollywood, March 9.

Joseph M. Schenck finally heads east Friday (12) after several false starts. He was awaiting the completion of several pictures at 20th-Fox, so William Goetz could accompany him.

They will be in New York approximately a month.

Scophony (Par-20th) Vs. Electrics Lined Up in Post-War Television

Gigantic post-war battle to dominate television in U. S. already looms with the so-called electrics pitted against the group headed by Scophony Corp. of America. Film theatre outlets are admittedly the prize plum. As now lining up, Paramount (via its Television Productions subsid) and 20th-Fox, through connection with General Precision Equipment and Chase National Bank (having indirect stake), are behind the Scophony group; while Radio Corp. of America, General Electric and American Tel & Tel promise to dominate the opposing forces.

Latter group thus far has leaned heavily on the electronic method but the arrival of Scophony via an American company, with two major film companies in on the ground floor, indicates a swing to the supersonic cell system by picture interests. Recent developments also plainly indicate that the film industry is not going to wait until television becomes practical in theatres and then have to buy in at a high figure. Rather, it has shown a marked inclination to keep pace with developments, thereby protecting stockholders. Experience with talking pictures obviously is prompting such procedure.

RCA and General Electric naturally are anxious to dominate the television field from the manufacturing angle with the former also highly interested on the program side via its NBC subsid. Interest of A.T. & T. is on line charges coming from balanced telephone line usage, indications now being that use of a line will be unnecessary with the Scophony setup, resulting in no business or only a limited amount to A.T. & T.

Patent Control

The big struggle unquestionably will be over patent control, supersonic cell method being a basic patent, according to Scophony's claim. Electronic patents are not so tightly confined, judging from the use by any number of companies including RCA, CBS, General Electric, etc. Legal lights on both sides read like a 'who's who' in the lawyers' profession.

While major film companies with theatre outlets are said to have protected themselves on electronic patents, an interesting angle leaked out this week when revealed that GPE and Television Productions are minority stockholders in Scophony of America. Arthur Levey, president, an American, is in control. This is pertinent, because enabling Scophony later to include both Warner Bros. and Metro in the company either by purchase of interest or licensing. Whether they would join depends largely on their conviction that the supersonic method is most feasible.

Pennsy Takes a Bow On Values of 'Official' Censorship Re 'Outlaw'

Philadelphia, March 9.

A situation like that in Frisco, in which religious and civic organizations went up in arms over the alleged 'lewd' advertising in connection with the showing of 'The Outlaw,' could not happen in Pennsylvania, according to Mrs. Edna M. Carroll, chairman of the State Board of Motion Picture Censors.

Mrs. Carroll revealed that Howard Hughes' much talked-of production has been approved here with the deletion of certain scenes which she called 'sexy.' These were the scenes in which Jane Russell's buxom figure gets special camera treatment.

Because none of these scenes will appear in the Pennsy version of 'The Outlaw,' no advertisements with bosomy shots of Miss Russell will be allowed to appear in either newspaper or billboard advertising here.

Under the State censorship code, no ad may reproduce art which does not actually appear in the film as shown in this State.

'That, in my opinion, shows the great advantage of official censorship over so-called unofficial censorship,' said Mrs. Carroll.

'Eliminations which we make, under the code, are made without fanfare or publicity. Our actions are nowhere near as harmful to the motion picture industry as the hullabaloo which was raised in San Fran-

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Dudley Nichols Renewed

Hollywood, March 9.

RKO renewed Dudley Nichols' producer contract after the front office approved his handling of 'This Land Is Mine,' his first job on the production end.

Next Nichols picture, still untitled, goes into work in July, with Jean Renoir directing and Jean Gabin in the top male role.

Par's Earnings Up to $14,525,000

Paramount earnings for 1942 rose more than $4,000,000 as compared with the previous year, according to official estimates made this year. This showed company earnings for year ended last Jan. 2 as $14,525,000 after all charges and Federal taxes, as against $10,251,242 in year ending Jan. 3, 1942. An approximate increase of $2,400,000 in the final quarter of the past year over the last quarter of 1941 helped make this unusually strong showing. Earnings are equal to $4.70 on the common, as compared with $3.41 per share in 1942.

Par's estimated figures show that of total earnings, $1,200,000 came from the corporation's direct and indirect net interest in undistributed earnings of partially owned nonconsolidated subsids, as against $1,045,000 from like source a year ago.

Fourth quarter earnings are estimated at $5,247,000, as against $2,801,242 in the corresponding quarter of 1941.

Company noted that because substantial dollar remittances (unfreezing of coin) were received during the fourth quarter of 1942 from England, Australia, New Zealand and India, the quarter's earnings include the company's share applicable to the first nine months in so far as not previously reflected in earnings.

The Paramount report showed that after deducting $728,706 for dividends on the first preferred, there was remaining $13,796,294 of estimated consolidated, undistributed earnings, representing the $4.70 per common share.

Paramount Annual Earnings, 1935-42

1935	$3,153,167
1936	3,889,020
1937	6,045,103
1938	2,533,279
1939	2,737,533
1940	7,633,130
1941	10,251,242
(1941 by Quarters)	
First quarter	$2,475,000
Second quarter	1,904,000
Third quarter	3,071,000
Fourth quarter	2,801,242
(1942 by Quarters)	
First quarter	$2,915,000
Second quarter	2,908,000
Third quarter	3,455,000
Fourth quarter	5,247,000
1942	14,525,000

BACON ENDS 17 YEARS AS WARNER DIRECTOR

Hollywood, March 9.

After 17 years and six months as a director for Warners, Lloyd Bacon checked off the Burbank lot to freelance. Break was amicable, due to Bacon's determination to make only two pictures a year instead of keeping up with a studio schedule.

Bacon's latest film at Warners was 'Action In the North Atlantic.' In his long career with the same company, on Sunset blvd, and in Burbank, he directed nearly 100 films, among which were '42nd Street' and 'Footlight Parade,' top grossers of their time.

U's Usual $2 on Pfd.

Universal maintained its usual $8 annual rate on the first preferred this week by declaring $2 quarterly dividend, payable on account of accumulations. Company has kept up payments ever since resuming $2 quarterly distributions about a year ago.

New divvy is payable April 1 to stockholders of record March 25. After this payment, U first preferred would be $66 in arrears, according to latest check.

SCHUBART'S ARMY PIC SURVEY FOR U. S. GOVT.

Washington, March 9.

Col. Kirke Lawton, chief Signal Corps officer, today announced the appointment of A. A. Schubart, manager of exchange operations for RKO, to make a thorough survey of film distribution in the Army. Schubart was recommended to the Signal Corps by Francis Harmon, executive vice-chairman of the War Activities Committee, which is particularly interested in the survey in connection with the current campaign to conserve raw stock.

Schubart, accompanied by Lt. D. R. Williams of the Signal Corps, is scheduled to leave tomorrow (Wed.) for a trip through eastern and midwestern army installations where film libraries have been established.

Lincoln Burrows, assistant to Harold Hopper, head of the Motion Picture Division of the War Production Board, has meantime returned from a three-week junket to see how Army camps are using film.

He went into session with Hopper yesterday and while, from accounts, he found the situation not too bad, it is possible that he will recommend some tightening in raw stock availability for aero and x-ray purposes.

AMUS. STOCKS TO NEW HIGHS

Helped by rising prices in many shares and increased public buying, film company stocks soared to new highs for year and longer in several sessions last week. Virtually every film share moved into new high territory. Columbia Pictures, 20th-Fox and RKO preferreds hung up new 1943 marks in Monday (8) trading, last-named roaring ahead $6 to $76.

Paramount common broke through the $20 level during the past week to hit $20.87½, highest since 1937. Preferred of company also soared to new highs for several years. RKO common also was unusually strong and active, as were most film shares, on several days to hit $6.37½. Universal common certificates again climbed nearing $16. Warner common new high was $10.25. Other high included Columbia and Loew commons.

Loew's Net $2,449,056 For ¼ in New Fiscal Yr.

Despite an increase of more than $1,600,000 in profit before Federal taxes, Loew's, Inc., net profit for the first 12 weeks in new fiscal year totalled $2,449,056, or about $178,000 below initial quarter of the previous fiscal year, when net after taxes amounted to $2,627,145. Because there no longer is any preferred stock outstanding, corporation profit per common share rose to $1.47 per share as against $1.45 in the 12-month period ending Nov. 20, 1941. During part of 1941, company still was paying dividends on the preferred (since retired); hence the disparity.

Company's profit before $1,000,000 reserve for contingencies and $742,040 reserve for depreciation amounted to $7,392,457 as compared with $5,7' '.132 before similar write-offs a year ago. Loew's reserve for Federal taxes increased about $1,786,000 over the initial period of 1941 to $3,201,361. Loew's again wrote off $1,000,000 for contingencies as in first 12 weeks a year ago.

'Our Gang' Crime-Chasing

Hollywood, March 9.

Metro's 'Our Gang' troupe is growing up into more mature drama, beginning with a series of semi-adult features based on the theory that 'Crime Does Not Pay.' First of the series will be 'Little Miss Pinkerton,' an adolescent detective story.

Others in the new layout are 'Calling All Kids' and 'Benjamin Franklin, Jr.' Bert Glazer will direct, with Sam Baerwitz as associate producer.

Down the Stretch

Hollywood, March 9.

Final episode of 'For All We Know' went before the lenses yesterday (Mon.) at Universal with Walter Huston signed over the weekend to play a dramatic role with Betty Field and Robert Cummings.

Episode picture, which started out as 'Flesh and Fantasy,' is produced jointly by Charles Boyer and Julien Duvivier.

Chicago Showmen Tense Over Browne-Bioff's 'Singing' in N. Y.

Chicago, March 9.

It is strongly rumored and supported here that the Browne-Bioff-Dean shakedown trial will be held in Chicago because of the many local angles.

Excitement and a nervous tension continues to prevail in show circles here in regard to the N.Y. grand jury investigation of the stagehands and motion pictures operators and the film industry 'shakedown.'

Several local show business executives have already been grilled but it is doubtful that any of them will be indicted. Consensus of opinion here is that, although George Browne and Willie Bioff have been 'singing,' it is doubtful that they know for certain where the money went.

Matthias Correa Back

U. S. Attorney Mathias F. Correa in N. Y. Federal court stated that he will continue the investigation of alleged racketeering in the motion picture industry, which the Special Federal Grand Jury has been investigating for the past two years. Mr. Correa has just returned from a seven-weeks' inspection tour of Alaska for the Attorney General.

The U. S. Attorney would not discuss the investigation, but it was disclosed recently that a number of Chicago labor leaders have been called as witnesses before the special grand jury and it is expected that new indictments will be filed in the next few weeks.

Skouras' Daiquiri Trip

Spyros Skouras is scheduled to plane out of New York for Havana today (Wed.) for a stay of a week or 10 days.

20th-Fox prexy returned from a quickie trip to Washington over the weekend.

New Speed-Up For War Front Reels

Washington, March 9.

The newsreelers have learned a lesson from the foreign correspondents, and the result is a new agreement with the Army which will cut days and even weeks from the old time of shipping reel shots to this country from the North African battlefront. Hereafter, exposed negative will come directly to the U. S. by plane, be processed and censored by the Army, and speedily released for film house showing.

Under the old arrangement, film went via London, notorious for its delays, to be processed before being sent on to New York. The usual result was that British pix houses were showing doings of the Yankees in North Africa days before the home folks here could get a look.

Same thing happened with news stories of the war correspondents in the early days of the North African campaign. Due to London tieups, the American public was getting its first news from rewrites of the London press. The correspondents raised the roof and the situation was corrected in January with the institution of direct radio transmission to Washington.

Late in January, spokesmen for the five newsreel firms met here with Lieut. Col. Curtis Mitchell, chief of the film section of the Army's public relations. A round of military powwows followed between Army public relations and the generals in Africa and London. The result is the new agreement which completely by-passes London.

Under it, no matter whether the footage is taken by the Army photographers or the pool of the five reel firms, the film will come here by fast plane. Giving London a better break than perhaps it deserves, the newsreel companies have agreed to hold releases for six days, long enough for copies to get to Britain for simultaneous release.

F.P.-CAN. BEATS ODEON TO NEW ST. JOHN HOUSE

St. John, N. B., March 9.

Once again Famous Players-Canadian has beaten its young rival, Odeon, to the punch. Not official, but it's understood that FPC has bought three pieces of adjoining properties in a very central position in St. John, which had been occupied by two burned hotels and an additional lot. FPC did not buy simply to keep Odeon from grabbing the location for a theatre, but will build on its own, structure to include stores and offices. However, no likelihood of construction until the war is over.

Angus Maccunn, of Toronto, heading the FPC realty division, made two trips within three weeks to St. John in connection with the properties deal. Clarence Robson, of Toronto, representing Odeon, was first on the ground, but it was in an ambulance, which met him at the train and took him to a local hospital, suffering from heart trouble and paralysis. He has been railed

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Astor's Cagney Reissues

'Something to Sing About' and 'The Great Guy,' the only pictures James Cagney made away from Warners, are now controlled by Astor Pictures, which is offering them to the indies. The idea is to cash in on the Cagney Academy Award.

Recently Warners refused to reissue old Cagney films, because 'Yankee Doodle Dandy' is still getting strong play.

C. J. Dunphy's Farewell Report to WPB; His Aide, Allen Smith, in Charge

Washington, March 9.

War Production Board was advised to keep hands off film double features in a farewell report here Thursday (4) by C. J. Dunphy, outgoing chief of the amusements section of the agency's Service Equipment Division. Dunphy swan song summed up a three months' study on whether to ban double features as a materials' saver. He found (a) the saving would be small and not worth the trouble; and (b) curtailment of raw film to the producers will cut down pix output to the point where that may eventually wipe out double features without need for Government ukase.

Dunphy, who resigned the post he held 11 months in order that he might join his ailing wife in Palm Beach, made his recommendation in a letter to N. G. Burleigh, director of the Service Equipment Division.

'The War Production Board,' he wrote, 'should not interfere or inject itself in the exhibition phase of the motion picture or ligitimate theatres.

'Picture production will be cut progressively because of the curtailment in film allowances to the motion picture companies — making fewer pictures available to the theatres. This may, in itself, eliminate double features due to a greatly reduced number of pictures available to theatres for exhibition purposes.

'The War Production Board's interest in the exhibition of motion pictures in the theatres is only from the standpoint of conservation of material. We should not set up or designate trade practices for the exhibition of motion pictures. The theatre owners themselves should be

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Zevin's Trial Adjourned Because of B.&B. 'Sing'

The trial of Isadore Zevin, former secretary to George E. Browne, prez of the IATSE, was adjourned yesterday (Tuesday) by Federal Judge Henry W. Goddard until March 30. Zevin is under indictment charged with perjury by a Federal grand jury, investigating the special fund of $1,500,000 collected from members of the IA, which was controlled by Browne and his personal representative, Willie Bioff, according to the Government.

Browne and Bioff were convicted on charges of extorting more than $1,000,000 from executives in the motion picture industry.

According to assistant U. S. attorney Boris Kostelanetz, Zevin's trial was postponed because it is linked with the current investigation of alleged racketeering within the motion picture industry.

Crescent Conviction, Ordering Circuit's Breakup, Sets Dangerous Precedent

Conviction under the anti-trust laws of the Crescent Amusement Co., operating theatres in Tennessee and other southern states, establishes what the trade regards as a dangerous precedent but, pending close study of the 140-page decision rendered at Nashville, and outcome of likely appeal proceedings, prediction as to how far-reaching the case may become is withheld. Brought by the Department of Justice during the reign of Thurman Arnold, this is the first time in the history of the picture business that a theatre circuit has been ordered broken up.

After filing the anti-trust suit against the major distributors seeking, among other things, divorcement from their theatre chains, the Department of Justice moved against Crescent and other large independent circuits, Schine Bros. and the Griffith Amus. Co. A stay in the Schine proceedings was effected with this circuit agreeing to dispose of around a dozen houses it had acquired through purchase or lease. The case against Griffith, operating a large chain in the southwest, remains to be decided.

In finding Crescent Amusement guilty of violation of the Sherman Act, U. S. District Judge Elmer Davies, sitting at Nashville, threw a bombshell into both distribution and exhibition circles during the past week, leaving attorneys and others stunned.

Momand Case Moot Question

Whether or not the decision, ordering a complete breakup of interlocking interests and directorates of the Crescent chain, will have any bearing on the A. B. Momand case in Oklahoma, is a moot question. The Momand suit, brought under the triple-damage provisions of the Sherman Act, has been hanging fire many years. Trial was completed a couple weeks ago and expected there might be a decision by May. Momand sued distributors as well as theatre interests operating in the Oklahoma territory.

In the Crescent decision Judge Davies nullified long-term product franchises which the circuit had with Paramount, 20th-Fox and Warners and which, he said, in effect illegally prevented a free flow to independent or less formidable and competitive buying power. Dominating circuit strength placed distributors at its mercy, the Judge added. Franchises, negotiated with Par and Warners for five years and 20th-Fox three years, are understood to be near the windup stage.

Crescent Amusement, made up of several groups, operates around 70 theatres in Tennessee, Alabama and Kentucky. Tony Sudekum, president; Kermit C. Stengel, vice-president, six affiliated companies and other individual defendants were all found guilty of violating the anti-trust laws and ordered to dissolve the existing monopoly. While other distributors, originally named in the Crescent action, were eliminated, United Artists was held to be guilty of acts of combination in connection with Crescent operations in two towns, Athens, Ala., and Rogersville, Tenn. Dissolution must be effected within one year from date of Judge Davies' decision.

Paramount, 20th-Fox, Warners, Metro and RKO were withdrawn from the Crescent case when they signed the consent, while Col and U were freed of any connection with the alleged monopoly.

The Dept. of Justice started its case against Crescent and distribs in 1938. Trial, which lasted seven weeks, was ended in August, 1941, Judge Davies having waited this long to render his opinion.

BLUE LAW RUMBLINGS NOW SERIOUS IN MICH.

Detroit, March 9.

Blue law rumblings in Michigan's farm-dominated State Legislature again has both nitery and pix operators here plenty worried. The State body, which previously has shown its dislike for the City folk by bolting War Time, wanted in the urban centers, and by refusing to make representation adjustments to bring the cities up to par, now is turning its attention to Sunday closings.

The farmers and small towners run the show in Michigan and with their present tendency to kick around the urbanites, the hay-shaker

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Betty Under the Wire

Hollywood, March 9.

Betty Field, after time out for maternity, returns to Hollywood to play the top role opposite Robert Cummings in the final episode of 'For All We Know,' the Charles Boyer-Julien Duvivier production formerly known as 'Flesh and Fantasy.'

Filming of the last episode starts today (Tuesday) at Universal. Cummings is on leave from his job as squadron commander of the Civil Air Patrol.

'Miniver' Grossed $5,000,000 So Far

'Mrs. Miniver,' winner of the Academy award as the picture of the past year, has returned over $5,000,000 in rentals to Metro and still has around 2,000 late contracts yet to be played, which makes it one of the biggest money-getters Metro has ever made, topped in many years only by 'Gone With the Wind.'

The picture, on one engagement alone, at the Music Hall, N.Y. played to $1,010,000 in admissions on a 10-week run, with the rental to Metro running over $300,000.

'Random Harvest,' top film for Metro so far this season (1942-43), went 11 weeks at the Hall to set a new all-time length-run record at the theatre. In that time it took in approximately $1,105,000, with the rental return reported to be between $350,000 and $400,000.

Errol Flynn's 3 for WB This Yr.; His 'Darkness' Set for 6 Wks. on B'way

Report that Errol Flynn was leaving Warner Bros. of his own accord, as had been unofficially indicated on top of his acquittal on statutory charges in California, are erroneous. Warner Bros. already has scheduled two more pictures for him this year.

They are 'To the Last Man' and 'Buffalo Bill' but not decided as yet which will be made first. These two and 'Edge of Darkness,' to be released April 24, will make a total of three for Flynn this year. Under his contract given him shortly before he was indicted in Los Angeles on the statutory charges, Flynn was to make at least three pictures a year but if he did a fourth, he was to be producer on the fourth. Unlikely there will be more than the three before the end of this year.

Though not for release until April, with screenings being held March 22, 'Edge of Darkness' will be prereleased at the Strand, N. Y., April 9 with Jan Savitt and Ethel Waters on the stage. Booking, as planned, covering stageshow for the period, is for six weeks. Savitt and Miss Waters are set for four with options for two more. Officials at Warners saw the film during the past week.

When Flynn got into trouble on the Coast Warners immediately screened and sold 'Gentleman Jim,' although his prior picture, 'Desperate Journey' had been on release only a short while. In order to take quick dates on 'Jim,' Warners pushed other pictures back, in fact took one entirely off the schedule, 'Hard Way,' though it had been included in an early block of five. 'Hard Way' is now being made available.

Rep Feels 'Command' May Go Better Now Than in '40

Hollywood, March 9.

Republic is mulling the idea of reissuing 'Dark Command,' a high-budget picture which failed to achieve its hoped-for grosses on its initial distribution but wound up profitably on subsequent runs.

Studio is digging up the picture to take advantage of the current boxoffice draw of its leading players, Walter Pidgeon, John Wayne, Claire Trevor and Marjorie Main, who have mounted in public appeal since the film was first released in 1940.

To Exam Nick Schenck In Greenwich, Conn., Theatre's Trust Suit

The examination of Nicholas M. Schenck, president of Loew's, Inc., on March 16, will mark the first step in the $5,000,000 Sherman Anti-Trust suit against eight leading film distributors, now pending in the Connecticut Federal Court. Trial of the action is expected to start early in May, it was learned, when Saul E. Rogers, N. Y. attorney for the plaintiffs, Prefect Theatres, Inc., Fairfield Holding Corp., and Grenfield, Inc., obtained his application to examine and take deposition of Schenck. Other defendants named in the action include 20th-Fox, RKO, Vitagraph, Paramount, Universal, Columbia and United Artists.

Alleged conspiracy on the part of all defendants to prevent Prefect Theatres, owners of the Pickwick, in Greenwich, from obtaining timely releases of feature films, is basis for the suit, according to Rogers.

Warners Adds 4 More in Philly

Warner Bros. has acquired ownership of four theatres in the Philadelphia territory and is reported dickering for others. Those to which title has been taken, all of which the Stanley-Warner chain has been operating under lease up to now, are the Aldine and Circle in Philly itself; the Manor in suburban Norwood, Pa., and the Stanley, Bridgeton, N. J. Reported as possibilities are the Shubert and Arcadia, Philly.

Whether or not expansion in the Philadelphia zone by William Goldman, formerly in charge of operations there for Warners, may be actuating S-W in acquisition of properties, is not indicated though pointed out that the S-W position is being consolidated where the carrying charges on houses are cheaper than leases.

Goldman, who now has four Philly houses, two weeks ago purchased the Karlton, a midtown deluxer that is under lease to the Stanley-Warner circuit. His other holdings are Keiths, the News and the Erlanger.

Deeper Slash in Film Stock for Studio Stills

Hollywood, March 9.

Use of film for still photography in the picture studios was whittled nearly 20% in 1942 and will be cut more drastically this year under Governmental orders to conserve photographic supplies for military use.

Number of stills made in 1942 was 96,116, against 117,105 in 1941. Not only were the number of subjects reduced but the printing of 9-by-12 glossies was heavily slashed. This season's reduction will be more serious than last year's because it takes in the full 12 months. In 1942 it started in July.

Canada Kills Sunday Midnight Pix As Curb to Juvenile Delinquency

Ottawa, March 7.

Picture houses across Canada opened Sunday midnight screening policy when war upped population of principal cities but by now the policy is practically dead. Ottawa, last city of any size in Dominion to fall in line, killed Sunday midnight shows in picture houses Sat. noon (6) but gave houses week's grace since it was too late to cancel weekend newspaper space.

Local police chief blamed preview screenings for increase in adolescent youth troubles and loss of sleep among war workers affecting production. Mgrs. personally welcome the ban since early morning patronage was not the best, mostly youngsters with wild ideas, and although biz was capacity, net take was nil.

Police claimed youths left shows to hang around all-night restaurants and dives and got into all sorts of troubles. Also claimed audiences held many workers from war plants who had to be at work at 7 a.m. Monday.

Ottawa mgrs. would have been just as happy if the ban had gone on at once since winter's worst snowstorm delayed films and they had to show what they had on hand, meaning refunds.

Vandalism Worse 'n' Worse

San Francisco, March 9.

Vandalism here gets worse and worse and where it will end nobody knows.

Exhibs, principally the downtown subsequent run and grind houses, and the nabes, are beginning to shake their heads in despair at the seat slashing, wall scribbling and candy machine tampering.

PRC's 21-Yarn Buy

Hollywood, March 9.

Arthur Greenblatt, production chief for Producers Releasing Corp., disclosed 21 stories were bought for the company's 1943-44 production program of 42 pictures. Nine of the new pictures will be either in release or in advanced stages of shooting by May 1, weeks ahead of the original schedule.

PRC is announcing an increase of 33⅓% in budgets for the coming year's production program.

Nat'l Theatres' Mex Expansion

Hollywood, March 9.

The six de luxe theatres built in Mexico by the late Harold B. Franklin with Mexican capital may soon be added to the National Theatres string. A group of National Theatres and Fox-West Coast execs, headed by prexy Charles Skouras, planed last Saturday (6) to Mexico City to start negotiations for taking over the former Franklin theatres.

Skouras was accompanied by Charles Buckley, legal counsel; Fred Stein of the circuit's film-buying department; Bill Lyris, candy department head, and Lou Anger, who represents Joe Schenck's interests in 20th-Fox. It is understood that Mexico's principal cities will be surveyed as possible sites for other houses, with a view to extending the NT chain beyond the Rio Grande.

WB Buys Peru Theatre

Warners has acquired an already constructed, streamlined cinema in Lima, Peru, according to word received in N. Y. It is the Central theatre, large-seater.

Warners also mulling other foreign theatre acquisitions.

'Human Comedy' Shows 'What We're Fighting For'; Foreign Values

Reaction of foreign press representatives in N. Y. is reported unusually enthusiastic about 'The Human Comedy,' pointing to the film as the answer to what Washington has been after in some time; namely, that it shows what the U. S. is fighting for instead of just what it's fighting against.

Another angle figured in the trade as likely to have favorable reaction among United Nations is the sympathetic treatment of American home life in 'Human Comedy.'

Tone, Lake in Spy Tale

Hollywood, March 9.

Franchot Tone and Veronica Lake draw co-starring roles in 'The Hour Before Dawn,' slated to start at Paramount late this month.

Picture is based on Somerset Maugham's novel of espionage in England.

Korda, Metro In British Prod. Tie

Hollywood, March 9.

Metro announced today (9) the merger of its British production interests with those of Alexander Korda, and latter hereafter will be associated with Metro in making pictures in Great Britain.

No definite plans set for first film but Korda will have definite schedule before he returns to England within the month. He is now at studio conferring with L. B. Mayer on British production setup.

UA prexy Ed Raftery says Korda's status with United Artists remains unchanged and he continues as a participating stockholder.

RKO'S DEAL FOR CHI'S MONROE THEATRE OFF

Chicago, March 9.

Deal between the Monroe theatre and RKO is off, following failure of parties to come to a final agreement during E. L. Alperson's visit here last week. After seeking another downtown house for several months without success, Alperson, on his last trip here three weeks ago, made a verbal agreement with the management of the Monroe, 960-seat independent house, which provided that all pictures contracted for but not used by the Palace would be booked into the Monroe, transforming it to a first-run house. House was also to be used for moveovers from the Palace.

Accordingly, the Monroe opened with 'Cat People' on Feb. 20, which it continued to exhibit until March 4, a total of 12 days. House, formerly a 'C' week run, changed to 'B' week on Friday (5).

While no details were available on the collapse of the deal, it is said that Sam Trinz, operating head of the Monroe, was doubtful that RKO could deliver enough suitable first run pictures to draw patronage to the theatre, which is located several blocks from the theatrical center of the downtown district.

Leisen Up the Creek

Hollywood, March 9.

Mitchell Leisen, currently directing 'Lady in the Dark' at Paramount, draws the pilot chore on the Joan Fontaine-Arturo de Cordoba co-starrer, 'Frenchman's Creek,' on the same lot.

Picture, which goes into work early in May, will be Leisen's second successive Technicolor job.

Tilt Weekend Admission Prices In Detroit to Cash In on War Spending

Detroit, March 9.

Adjusting prices to the increasing trend toward weekend biz in war production centers such as this, loop and second-run houses here have boosted prices in a hope for a better spread of customers.

Straight prices have been installed in the downtown houses for Sundays with no differential between day and nighttime prices of 75c straight, a dime boost. Latter price also will hold for all night shows through the week in the loop. First three weekday prices will be 55c for matinees with the price going up after 5 p.m. Matinees on the later days of the week will be priced at 65c.

Second runs are boosting their prices on a more general level of 5c with the night prices in such houses now going up to 50c.

Houses here have been catching all the weekend biz they can handle because of the war workers tendency to take their theatre-going on Saturdays and Sundays, and the new price scheme is fitted directly to those most able to pay the boost and to encourage a better spread of business into the weaker days.

Hours seem to make no difference to the arsenal workers, with the Fox here having installed openings of all its new bills at 2 a.m. on Friday. Results have been smash, with the first opening of 'The Commandos Strike at Dawn' catching 8,000 customers between that hour and 8 a.m. and the following dawn opening of 'Immortal Sergeant' catching a still better crowd of 8,500 fans for the pre-dawn pix bill. Odd-houred shows did not affect the regular run of biz, which has cued to house owners here that there still is a bigger potential market for their bills if they find better ways of adjusting hours to suit the customers.

A SALUTE TO THE EXHIBITORS OF AMERICA!

At this moment, as the results of the March of Dimes drive pour in, I wish it were possible for me to shake the hand of every exhibitor and theatre worker who participated in this grand effort. I would like to thank and congratulate each of you personally on the splendid job you've done.

While the returns are not all in, indications are that the total collected may exceed that of last year—a remarkably fine showing.

And such a result could only have been attained through the generous, earnest work of exhibitors throughout the country.

As chairman of the national committee and on behalf of my associates, I thank you exhibitors of America from the bottom of my heart. Again you have reflected credit upon our entire industry.

You did the work; you produced the results; to you goes that satisfaction which comes from helping those who need help.

The National Foundation For Infantile Paralysis asks me to extend its deep gratitude.

And, through Mr. Basil O'Connor, I have the privilege of conveying to you—each and everyone of you—the deep, personal appreciation of President Roosevelt, sponsor of this fine charity.

Please hurry your final accounting to your state chairman, so we may complete the job and tender the final checks as quickly as possible. The total will be announced when the certified accountants have completed their work.

NICHOLAS M. SCHENCK
National Chairman, Motion Picture Committee 1943 March of Dimes

"THANKS TO ALL!"

P. S.—And now let's all work together again for the success of the Red Cross Drive.

'Night'-Veloz & Yolanda Fine $46,000 As Chi Leader, 'Rhythm' Hefty 25G

Chicago, March 9.

A heavy snowstorm and cold weather over the weekend cut into grosses considerably this week. Bad weather also affected receipts last week. The Chicago, with Veloz and Yolanda heading the stage show, and 'A Night to Remember' should do nicely, however. 'Star-Spangled Rhythm' opened big at the State-Lake.

Leading the holdovers is 'Hitler's Children' and 'Silver Skates' at the Palace and 'Random Harvest' at the United Artists.

Estimates for This Week

Apollo (B&K) (1,200; 35-75)—'Palm Beach Story' (Par) and 'Gillespie's New Assistant' (M-G) (3d week). Satisfactory $7,000. Last week, nice $8,500.

Chicago (B&K) (4,000; 35-75)—'Night to Remember' (Col) and Veloz and Yolanda heading stage show. Fine $46,000. Last week 'Meanest Man in World' (20th), with Ted Fio Rito orch and Barry Wood on stage, good $35,000.

Garick (B&K) (900; 35-75)—'Meanest Man' (20th) and 'Heart Belongs to Daddy' (Par). Good $8,000. Last week, 'Casablanca,' good $7,500.

Oriental (Iroquois) (3,200; 28-35)—'Time to Kill' (20th) and 'Funzafire' unit on stage. Pleasing $18,000. Last week 'Over Dead Body' (20th) and Gene Krupa on stage, solid $25,000.

Palace (RKO) (2,500; 33-75)—'Hitler's Children' (RKO) and 'Silver Skates' (Mono) (3d week). Bright $18,000. Last week, big $21,000.

Roosevelt (B&K) (1,500; 33-75)—'Commandos Strike' (Col) (4th week). Smooth $10,000. Last week fine $12,000.

State-Lake (B&K) (2,700; 35-75)—'Star-Spangled Rhythm' (Par). Hefty $25,000. Last week 'Black Swan' (20th), 6 days, and 'Rhythm' (Par), 1 day, strong $18,000.

United Artists (B&K) (1,700; 35-75)—'Random Harvest' (M-G) (6th week). Okay $17,500. Last week okay $18,000.

Woods (Essaness) (1,200; 33-75)—'Frankenstein Meets Wolf Man' (U) and 'Vengeance Strikes' (Mono). Staunch $10,000. Last week heavy $13,000.

BLIZ CRIMPS ST. LOUIS; 'COMMANDOS' SOLID 17½G

St. Louis, March 9.

Two-day blizzard starting Friday (5) put the damper on grosses for the deluxers currently, but the take will be above average anyway. At Loew's, downtown, 'Commandos Strike at Dawn' should lead the derby.

Estimates for This Week

Loew's (Loew) (3,172; 30-55)—'Commandos' (Col) and 'Power of Press' (Col). Solid $17,500. Last week, 'Random Harvest' (M-G) (2d wk), $13,000, fine.

Orpheum (Loew) (2,000; 30-55)—'Random Harvest' (M-G). Neat $8,000 after two weeks at sister house. Last week, 'Night to Remember' (Col) and 'Lucky Legs' (Col), fair $6,800.

Ambassador (F&M) (3,000; 30-50)—'Got Me Covered' (RKO) and 'Hi Ya, Chum' (U). Off to nice start and good $13,500 in offing. Last week, 'Hard Way' (WB) and 'Great Impersonation' (U), sagged at windup and finished with meek $10,500.

Fox (F&M) (5,000; 30-50)—'Star Spangled Rhythm' (Par) and 'Aldrich Gets Glamour' (Par). Should tack on another $16,000 to sock $25,500 for first stanza.

Missouri (F&M) (3,570; 30-50)—'Immortal Sergeant' (20th) and 'Margin for Error' (20th). Good $7,000. Last week, 'Shadow of Doubt' (U) and 'Lucky Jordan' (Par), limped in with $4,300.

St. Louis (F&M) (4,000; 30-40)—'Pride of Yankees' (RKO) and 'Mountain Rhythm' (Rep). Lou Gehrig epic back at pop prices and will grab $4,500, above average. Last week, 'Washington Slept Here' (WB) and 'Once Upon Honeymoon' (RKO), only $2,400, worst in weeks.

Mostly H.O.'s in Balto.; 'Yankee Doodle' 2d 15G

Baltimore, March 9.

It's practically all holdover on the major downtown front here, with all houses holding very steadily. 'Random Harvest' went into a third week, a move seldom made at Loew's Century, where fullsome lineup of product crowds for release dates. Very good in extended tries also are 'They Got Me Covered,' at the combo Hipp, and 'Yankee Doodle Dandy,' at the Stanley.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Random Harvest' (M-G) (3rd wk). Holding beautifully at indicated $9,000 after very big total of $33,700 for revious brace.

Hippodrome (Rappaport) (17-66)—'Covered' (RKO) (2nd wk) plus h.o. of vaude. Maintaining steady $13,000 after sockeroo $19,400 first time.

Keith's (Schanberger) (2,406; 17-55)—'Lucky Jordan' (Par). Opened yesterday (Monday) after two weeks of 'Amazing Mrs. Holliday' (U) to very satisfactory $23,800 total for two weeks.

Maryland (Hicks) (1,290; 29-66)—'Lady Bodyguard' (Indie) plus vaude headed by The Great Lester. Leaning on stage show for moderate stanza at $7,000. Last week, 'Queen of Broadway' (Indie) plus Ciro Rimac orch drew fairish $8,200.

Mayfair (Hicks) (980; 25-50)—'Army Surgeon' (RKO). Fairish $4,500. Last week, 'American Empire' (UA), above-average $5,100.

New (Mechanic) (1,680; 17-55)—'Meanest Man' (20th) (2d wk). Fair $5,000 after steady initial try at $6,300.

Stanley (WB) (3,280; 17-55)—'Yankee Doodle Dandy' (WB) (2d wk). Strong $15,000 after rousing opening went to rosy $20,600.

Valencia (Loew's-UA) (1,450; 17-55)—'Jacare' (UA). All right $4,500. Last week, 'Holmes and Secret Weapon' (UA), mild $3,900.

'Reveille'-Revue Big 23G, Cleve.

Cleveland, March 9.

Double girl-and-tune-show in form of 'Reveille with Beverly' and 'Latin Quarter Revue' on stage, is kiting Palace to strong business. 'Arabian Nights' at Hipp also is collecting smart money, with State's 'Crystal Ball' coming in third.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'Hitler's Children' (RKO). Okay $6,500 for moveover after looking as if it would get top gross of season. Last week, 'Casablanca' (WB) (4th wk), smooth $8,500.

Hipp (Warners) (3,700; 35-55)—'Arabian Nights' (U). Fine $17,500. Last week, 'Hitler's Children' (RKO) (2d wk), whammo $18,000.

Lake (Warners) (800; 35-55)—'Casablanca' (WB) (5th wk). Still has strength at $3,500 on moveover. Last week, 'Chetniks' (20th) (3d wk), pleasing $3,800.

Palace (RKO) (3,700; 35-85)—'Reveille for Beverly' (Col) plus Lou Walters' 'Latin Quarter Revue' on stage. Picture with four name bands is boosting girl show to handsome $23,000. Last week, 'Tarzan Triumphs' (RKO) with Jan Savitt's orch, others, on stage, smash $27,500.

State (Loew's) (3,450; 35-55)—'Crystal Ball' (UA). Just routine $12,000. Last week, 'Random Harvest' (M-G) (2d wk), hot $18,500.

Stillman (Loew's) (3,700; 35-55)—'Random Harvest' (M-G) (3d wk). Holdover in sight due to smash $9,500. Last week, 'Three Hearts Julia' (M-G), so-so $6,800.

'China Girl' $13,000, 'Hard Way' 12½G, Cincy

Cincinnati, March 9.

Score by and large for downtown cinemas is solid in face of exceptional March spell of cold and snow and 11th-hour rush by income tax returners. Pace for first half of this week is neck with last week's, and five of the seven major stands are in clover. 'China Girl' at the Albee is a trifle ahead of 'Hard Way' at the Palace for front money.

Estimates for This Week

Albee (RKO) (3,300; 35-55)—'China Girl' (20th). Okay $13,000. Last week, 'Got Me Covered' (RKO), big $18,000.

Capitol (RKO) (2,000; 40-60)—'Random Harvest' (M-G) (5th wk). Holding to last week's (4th) swell $7,000 tempo.

Family (RKO) (1,000; 20-30)—'Wrecking Crew' (Par) and 'Over Dead Body' (U) split with 'Mysterious Doctor' (WB) and 'Kid Dynamite' (Mono). Regular $2,200. Same last week for 'Avenger' (Par) and 'Moonlight in Havana' (U), split with 'Yanks Are Coming' (PRC) and 'Crime Smasher' (Mono).

Grand (RKO) (1,430; 33-55)—'Got Me Covered' (RKO). Moveover from Albee for second frame. Great $9,000. Last week, 'Serve' (UA) (2d run), poor $4,500.

Keith's (Libson) (1,500; 33-55)—'Immortal Sergeant' (20th). Transferred from Palace for second round. Sad $3,500. Ditto last week on 'Meanest Man' (20th) (2d run).

Lyric (RKO) (1,400; 33-50)—'Gillespie's New Assistant' (M-G) and 'Holmes' Secret Weapon' (U). So-So $3,000. Last week, 'Casablanca' (WB), fifth week on front line, poor $2,500.

Palace (RKO) (2,600; 33-55)—'Hard Way' (WB). Nice $12,500. Last week, 'Immortal Sergeant' (20th), all right $12,000.

Shubert (RKO) (2,100; 33-55)—'Star Spangled Rhythm' (Par). Third week of moveover. Keeping step with last week for a very good $7,000.

First Runs on Broadway

(Subject to Change)

Week of March 11

Astor—'The Human Comedy' (MG) (2d week).
(Reviewed in 'Variety' March 3)

Capitol—'Stand By for Action' (M-G) (11).
(Reviewed in 'Variety' Dec. 9)

Criterion—'It Ain't Hay' (U) (10).

Globe — 'Saludos Amigos' (RKO) (5th week).
(Reviewed in 'Variety' Dec. 9)

Hollywood—'Air Force' (WB) (6th week).
(Reviewed in 'Variety' Feb. 3)

Music Hall—'Got Me Covered' (Par) (2d week).
(Reviewed in 'Variety' Dec. 30)

Paramount—'Hitler's Children' (RKO) (3d week).
(Reviewed in 'Variety' Dec. 23)

Rivoli—'Forever and a Day' (RKO) (12).

Rialto — 'Frankenstein Meets the Wolfman' (U) (2d week).
(Reviewed in 'Variety' Feb. 24)

Roxy—'The Young Mr. Pitt' (20th) (10).
(Reviewed in 'Variety' July 2)

Strand—'The Hard Way' (WB) (12).

Week of March 19

Astor—'The Human Comedy' (M-G) (3d week).

Capitol—'Stand By for Action' (M-G) (2d week).

Criterion—'It Ain't Hay' (U) (2d week).

Globe—'Chetniks' (20th) (18). (RKO) (6th week).

Hollywood—'Air Force' (WB) (7th week).

Music Hall—'Got Me Covered' (Par) (3d week).

Paramount—'Hitler's Children' (RKO) (4th week).

Rivoli—'Forever and a Day' (U) (2d week).

Rialto — 'Frankenstein Meets the Wolfman' (U) (3d week).

Roxy—'The Young Mr. Pitt' (20th) (2d week).

Strand—'The Hard Way' (WB) (2d week).

'CHINA GIRL' $15,000 BUFFALO PACEMAKER

Buffalo, March 9.

Biz continues strong currently, with 'China Girl' at the Buffalo leading town. 'Random Harvest' still is torrid on third sesh at Great Lakes.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'China Girl' (20th) and 'Margin Error' (20th). Pleasing at over $15,000. Last week, 'Chetniks' (20th) and Lucky Millinder orch and Ink Spots, sizzling $24,000.

Great Lakes (Shea) (3,000; 35-55)—'Random Harvest' (M-G) (3d wk). Stout $12,000 after strong $17,000 last week.

Hipp (Shea) (2,100; 35-55)—'Lucky Jordan' (Par) and 'Northwest Rangers' (M-G). Astonishingly strong $14,000. Last week, 'Spangled Rhythm' (Par) and 'Time Kill' (20th) (3d wk), fair $8,000.

Lafayette (Hayman) (3,300; 35-50)—'Reveille with Beverly' (Col) and 'Agent Meet Queen' (Col). Sparkling $11,000. Last week, 'Shadow Doubt' (U) and 'Behind Eight Ball' (U), nifty $12,000.

20th Century (Ind) (3,000; 35-55)—'Hitler's Children' (RKO) (2d wk). Sturdy $10,000 after terrific $24,000 for first stanza.

B'way Spotty; 'Covered' Big $100,000, 'Reunion' NG 20G, 'Comedy' Wow 26G, 'Children'-Cugat H.O. Strong $70,000

Business is streaky on Broadway this week, due partly to rain on Saturday (6) and a below-normal Monday (8), when a fresh cold wave arrived. Also, storing up some fodder to feed Uncle Sam on the income tax, due next Monday (15), may be hurting.

However, some of the downtown N. Y. theatres are still snugly in the profit column, and if beginning of Lent today (Wednesday) has no ill effect—it seldom does on Broadway—they will have no complaint.

'They Got Me Covered,' new to the street, will get close to $100,000, big, at the Music Hall and holds over. Another brought in during the past week is 'Reunion in France' but it's not doing well and will end at the Capitol at only about $20,000. Picture is a one-week booking since house goes into stageshows tomorrow (Thursday) with 'Stand By For Action' on screen and the Bob Crosby band, plus Mary Raye and Naldi, Joan Edwards and others in person.

What appears to be sock is 'Human Comedy,' which ended its first week at the Astor Monday night (8). In spite of adverse factors figuring against it, picture has been near to capacity since opening, including rainy Saturday, when others took it on the chin. Initial seven days gross added to $26,000.

Tops among holdovers is 'Hitler's Children,' which today (Wednesday) starts its third week at the Paramount, with Xavier Cugat and Henny Youngman providing strong stage support. House had Bonita Granville and H. B. Warner on personal appearance all day Monday, that helping to boost the second week's take to very fancy $70,000.

A good $27,000 or better is in sight for the State with 'Star Spangled Rhythm' second-run and the Ray Kinney unit on the stage.

Estimates for This Week

Astor (Loew's (1,140; 55-$1.10)—'Human Comedy' (M-G) (2d wk). Received smash notices and is near to capacity here, first week through Monday night (8) having hit sock $26,000. Started second week yesterday (Tuesday) and appears to be in for a long run.

Capitol (Loew's) (4,620; 35-$1.25)—'Reunion in France' (M-G). Looks only around $20,000, slender. Last week, second for 'Crystal Ball' (UA), dipped under $20,000, disappointing in view of a strong initial week's take of $37,000. Effective tomorrow (Thursday) house goes into a stageshow policy with first show being 'Stand By For Action' (M-G) and band led by Bob Crosby, plus Joan Edwards, others on stage.

Criterion (Loew's (1,062; 35-75)—'It Ain't Hay' (U) opens here today (Wednesday) after 14 days of 'Pittsburgh' (U), which did nicely, getting stout $25,000 the first week and good $13,000 the second.

Globe (Brandt) (1,250; 35-99)—'Saludos Amigos' (RKO-Disney) (4th wk). Appears about $10,000, okay, while last week (3d) was $14,300, fine. Holds another week, with 'Chetniks' (20th) due Thursday (18).

Hollywood (WB) (1,225; 65-$1.25)—'Air Force' (WB) (6th wk). Maintains peppy gait, the fifth week ended last night (Tuesday) having hit $20,000 in spite of bad weather on Saturday (6). The prior (4th) stanza was $25,000. Remains on indefinitely.

Palace (RKO) (1,700; 28-75)—'Shadow of Doubt' (U) (2d run) and 'Johnny Comes Marching Home' (U) (1st run), dualed. This twain should get about $9,000, satisfactory. Last week 'China Girl' (20th) (2d run) and 'Hi-Ya Chum' (U) (1st run), $8,700.

Paramount (Par) (35-$1.10)—'Hitler's Children' (RKO) and, on stage, Xavier Cugat and Henny Youngman (3d wk). A very substantial $70,000 was scored for the second week concluded last night (Tuesday), while the first week ended great at $81,000. Goes into third week today (Wednesday) and is slated for a fourth.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'They Got Me Covered' (RKO) and stageshow. Bob Hope-Dorothy Lamour starrer pulling heavily, with close to $100,000, big, indicated for the first week. Holds over. The 11th week for 'Random Harvest' (M-G) was plenty bushels to the acre at $90,000, providing a gross on the run of $1,105,000, sensational.

Rialto (Mayer) (594; 28-75)—'Frankenstein Meets Wolf Man' (U). Exactly what doctor ordered for this small-seater; over $15,000 in view, socko. Last week, sixth for 'Lucky Jordan' (Par), $7,500, good.

Rivoli (UA-Par) (2,002; 35-99)—'Amazing Mrs. Holliday' (U) (3d-final wk). Bogging down to around $13,000 on washup six days; second week $20,000, just fair. 'Forever and a Day' (RKO), made by a flock of players and proceeds of which are to go to Infantile Paralysis fund, opens Friday (12).

Roxy (20th) (5,836; 40-$1.10)—'Young Mr. Pitt' (20th) and Grace Moore in person constitute the new show opening here this morning (Wednesday). On the second week, 'Meanest Man' (20th), 'Truth or Consequences' radio program and Carol Bruce got $56,000, a dip from the first week's bangy $80,000, but still good.

State (Loew's) (3,450; 35-$1.10)—'Star Spangled Rhythm' (Par) (2d run) and the Ray Kinney orch unit. Despite recent eight-week engagement of picture at the Par, business is holding up smartly at $27,000 or better. Last week, 'Serve' (UA) (2d run) and Latin Quarter nitery revue proved intensely good at $32,000.

Strand (WB) (2,756; 35-$1.10)—'Casablanca' (WB) (5th-final wk) and Sammy Kaye (7th-final wk). A thoroughly satisfactory $37,000 is seen on the windup for this show, a very heavy profit-maker for house; last week was $43,500, hot. 'Hard Way' (WB) and Ina Ray Hutton open Friday (12).

'Rhythm' Sock $22,000 in Pitt

Pittsburgh, March 9.

Only thing making the grade this week is 'Star Spangled Rhythm' at Penn, where blazing biz insures holdover, second straight picture to get a second session at this spot. Otherwise, town's way off, with heavy snow over weekend, followed by heavy rain, holding down everything except 'Rhythm.' Stanley's chances with Harpo Marx, subbing for ailing Chico Marx, killed off by pic, 'Tarzan Triumphs,' and will wind up very disappointingly.

Estimates for This Week

Fulton (Shea) (1,700; 30-55)—'Silver Skates' (Mono). Will be lucky to get $4,000 despite heaviest ad splurge and biggest campaign a Mono flicker has ever had around here. Last week, third of 'Immortal Sergeant' (20th), about $2,000 in three days.

Harris (Harris) (2,200; 30-55)—'Frankenstein' (U). Around $7,500, mild. Last week, 'Meanest Man' (20th) a dud at $7,000, and can thank 'Invasion of North Africa' short for some of that.

Penn (Loew's-UA) (3,300; 30-55)—'Rhythm' (Par). All-star flicker going great guns, the marquee dynamite over-riding set of lukewarm reviews. Shooting for $22,000 and has a chance of even bettering that with any kind of weather break. Last week, second of 'Random Harvest' (M-G), okay at $18,000 on top of 25 grand opener.

Ritz (WB) (800; 30-55)—'Yankee Doodle' (WB) (4th wk). Brought here after fortnight at Warner and single session at Penn, and while dropping off sharply at the windup, since it previously played fortnight downtown at $1.10, it'll still be strong enough to grab $2,800, all

(Continued on page 14)

'Rhythm' $16,000, Terrif in Mpls.; 'Whistling'-Spivak Neat $15,000

Minneapolis, March 9.

'Star Spangled Rhythm,' at the State, and the Orpheum's 'Whistling in Dixie' plus Charlie Spivak's orchestra, etc., on stage, are the town's newcomers currently. Despite continued bad weather, including subzero temperature and snow, they're cleaning up.

Estimates for This Week

Aster (Par-Singer) (900; 17-28)—'Power of Press' (Col) and 'Northwest Ranger' (M-G), dual first-runs, in for five days and headed for good $2,200. 'Ice-Capades Revue' (Rep) and 'City Without Men' (Col), also dual first-runs, open Thursday (11). Last week, 'Holmes and Secret Weapon' (U) and 'Truck Busters' (WB) split with 'Over Dead Body' (20th) and 'Great Impersonation' (U), good $3,000 in nine days.

Century (P-S) (1,600; 30-40-50)—'Arabian Nights' (U) (2d wk). Hurt by 20-below zero and income tax payment time, but still giving good account of itself. Fair $4,500 in prospect after brisk $8,000 first week.

Gopher (P-S) (1,000; 28-30)—'Cat People' (RKO). Right spot for this picture. House attracts younger element and they go for this sort of fare. Stretching toward healthy $4,500. Last week, 'Cairo' (M-G), good $4,200.

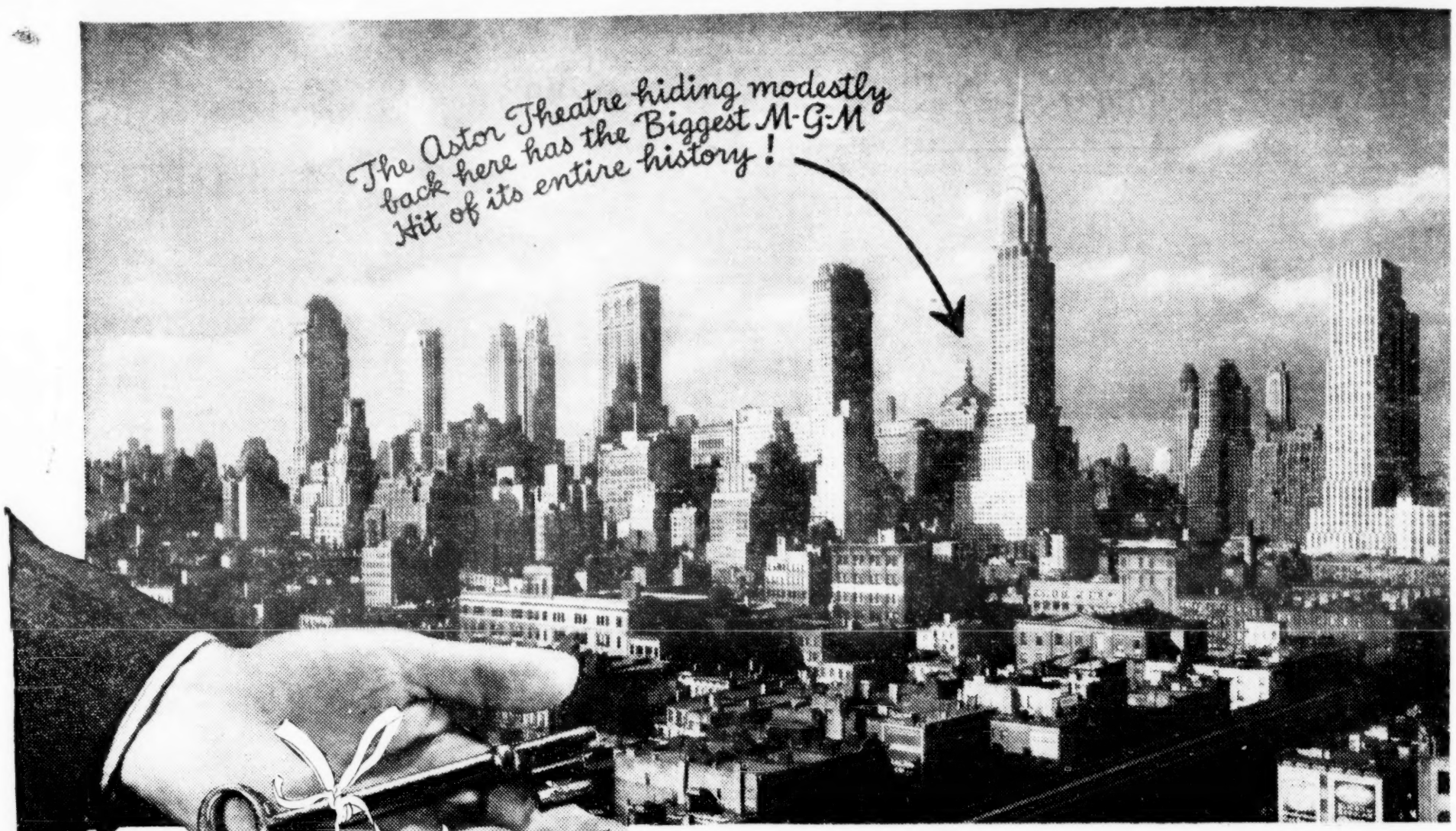
Lyric (P-S) (1,091; 30-40-50)—'Casablanca' (WB) (3d wk). Moved here from State after prosperous fortnight there. Still showing signs of life. Good $4,500 indicated after splendid $21,000 in initial fortnight.

Orpheum (P-S) (2,800; 39-44-55)—'Whistling in Dixie' (M-G) and Charlie Spivak band, others on stage. Heading for nifty $15,600. Last week, 'Meanest Man' (20th), good $8,500 in six days.

State (P-S) (2,300; 30-40-50)—'Star Spangled Rhythm' (Par). Terrific $16,000 likely. Last week, 'Casablanca' (WB), strong $8,400 after brisk $13,000 first canto.

Uptown (Par) (1,100; 30-40)—'Mrs. Hadley' (M-G). First neighborhood showing and stretching toward fairly good $2,800. Last week, 'Black Swan' (20th), first neighborhood showing, good $3,000.

World (Par-Steffes) (30-40-50-55)—'Meanest Man' (20th) (2d wk). Moved here from Orpheum. Looks like okeh $2,500. Last week, 'China Girl' (20th) (2d wk), satisfactory $2,800.



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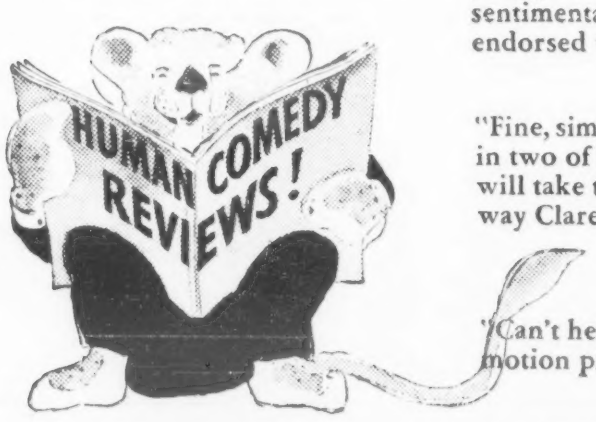


WILLIAM SAROYAN'S "THE HUMAN COMEDY" • Produced and Directed by CLARENCE BROWN • Starring MICKEY ROONEY • with FRANK MORGAN • James Craig Marsha Hunt • Fay Bainter • Ray Collins • Van Johnson • Donna Reed • Jack Jenkins • Dorothy Morris • John Craven • Ann Ayars • Mary Nash • Henry O'Neill • From the Story by William Saroyan • Screen Play by Howard Estabrook

"Ho-hum! When all is said and done there's only one Metro-Goldwyn-Mayer!"

Pledge Please! Red Cross Drive April 1—7

Tax Bogey Hits Frisco But 'Outlaw' $20,000, 'Children'-King Hot 28G, 2d

San Francisco, March 9.

Biz suddenly began slipping here this week, indicating the approaching income tax deadline is having an adverse effect on the b.o. Only opener, 'Reunion in France,' is only plugging along at Fox. Bright holdovers include 'Random Harvest,' at Warfield, 'Outlaw' at Tivoli, and 'Hitler's Children,' plus vaude, at the Golden Gate.

Estimates for This Week

Fox (F-WC) (5,000; 50-65)—'Reunion in France' (M-G) and 'Northwest Rangers' (M-G). Okay $24,000. Last week, 'Andy Hardy's Double Life' (M-G) and 'Tish' (M-G), so-so $22,000 for six days.

Golden Gate (RKO) (2,850; 44-75)—'Hitler's Children' (RKO) plus Henry King orch (2d wk) and addition of Bonnie Baker. Great $28,000. Last week, $35,000, new record for house.

Orpheum (Blumenfeld) (2,440; 50-65)—'Pittsburgh' (U) and 'Nightmare' (U) (2d wk). Moderate $9,300. Last week, nice $15,600.

Paramount (F-WC) (2,470; 50-65)—'Lucky Jordan' (Par) and 'Ice-Capades Revue' (Rep) (2d wk). Fair $15,000. Last week, oke $17,000 for five days.

St. Francis (F-WC) (1,475; 50-65)—'Hardy's Double Life' (M-G) and 'Tish' (M-G) (moveover). Sad $9,000. Last week, 'Immortal Sergeant' (20th) and 'Margin Error' (20th) (moveover), drooply $8,900.

United Artists (F-WC) (2,650; 50-65)—'Serve' (UA) (2d wk). Stout $13,000. Last week, trim $15,400.

Warfield (F-WC) 2,650; 50-65)—'Random Harvest' (M-G) (4th wk). Holding up for fine $15,000, and heading for a $100,000 for Frisco run. This is ahead of 'Mrs. Miniver' (M-G), which played here also. Last week, $18,800, tremendous.

Tivoli (1,800; 65) — 'Outlaw' (Hughes) (2d wk). Lower prices and grind here plus continued high-powered exploitation is boosting pix to amazing $20,000 for fifth week downtown. Last week, $22,000, sensational. Played three big weeks at Geary previously.

Broadway Grosses

Estimated Total Gross This Week **$423,000**
(Based on 13 theatres)
Total Gross Same Week Last Year **$343,210**
(Based on 13 theatres)

'Shadow'-Venuti Good 26G, Boston

Boston, March 9.

Despite the return of winter weather, and holdovers in all but one of the first-run houses, business remains strong and appears to be gaining consistently on the relaxation of the OPA driving ban. 'Random Harvest,' in its 2d stanza at the two Loew spots, is still on top, while 'Shadow of a Doubt,' in combo with Joe Venuti's band at the RKO, is fairly good. Others, h.o.'s, are staunch.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Shadow of Doubt' (RKO). Joe Venuti orch, Connee Boswell, others on stage. Good $26,000, but should do better. Last week, 'Life Begins' (20th), Duke Ellington, and others, $27,000.

Fenway (M-P) (1,373; 30-60)—'Black Swan' (20th) and 'Street of Chance' (Par). Going nicely after week's layoff, $6,800. Last week, 'Star Spangled Rhythm' (Par) and 'Truck Busters' (WB), $5,400, 3d week.

Majestic (Shubert) (1,667; 35-65)—'Fantasia' (RKO). About $11,000, 2d week, good. Last week, $12,000.

Memorial (RKO) (2,900; 44-75)—'Got Me Covered' (RKO) and 'Calaboose' (UA). Dropped to $18,000. Another week fairly certain. Last week, terrif $30,000.

Metropolitan (M-P) (4,367; 30-75)—'Yankee Doodle Dandy' (WB). Second week of pop run, singled, sagged to $22,400. Last week, $26,000.

Orpheum (Loew) (2,900; 44-60)—'Random Harvest' (M-G) (2d week). Still wow at $30,000. Last week, $33,000, limit.

Paramount (M-P) (1,300; 33-60)—'Black Swan' (20th) and 'Street of Chance' (Par). Here from Met after week's rest, very solid at $15,200. Last week, 'Rhythm' (Par) and 'Truck Busters' (WB), $12,800, 3d week.

State (Loew) (3,200; 44-60)—'Random Harvest' (M-G). Sensational here, $20,000, 2d week. Last week, $26,000.

Translux (Translux) (900; 17-55)—'Great Impersonation' (U) and 'Gun for Hire' (Par). Very big here, $6,000.

'HARD WAY' SNAPPY $16,000 IN PROVIDENCE

Providence, March 9.

Despite inclement weather which knocked usually heavy Saturday night biz into a cocked hat, all stands are headed for higher takes this week. Town also finds itself in the unusual position of carrying two third-week holdovers, 'Random Harvest' at Loew's State and 'Got Me Covered' at RKO Albee still going strong. Heading the new ones is Majestic's 'The Hard Way,' with Strand's 'Reap Wild Wind' also strong.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Got Me Covered' (RKO) and 'Calaboose' (UA) (3d wk). Nifty $9,000. Zowie $13,000 in second stanza.

Carlton (Fay-Loew) (1,400; 30-50)—'Immortal Sergeant' (20th) (2d run). Still managing for good $3,500. Last week, 'China Girl' (20th) and 'Time to Kill' (20th) (2d run), good $3,200.

Fay's (Indie) (2,000; 29-50) — 'Idaho' (U) and vaude. Kid trade goes big for this type, pacing house to nifty $7,200. Last week, 'Mug Town' (U) and Shirley Deane heading stage show, strong $7,800.

Majestic (Fay) (2,200; 30-50)—'Hard Way' (WB) and 'Mysterious Doctor' (WB). Though panned in reviews, duo will still bring in snappy $16,000. Last week, 'Immortal Sergeant' (20th), nice $14,000.

Metropolitan (Indie) (3,200; 50-55)—'Crime Smasher' (Mono) and Will Osborn orch, others on stage. Saturday storm knocked props from this one and took in only fair $5,500 in three-day weekend run. Last week, 'Secrets of Underground' (Rep) and Stan Kenton orch and Pied Pipers heading stage show, nifty $7,000 for three-day run.

State (Loew) (3,200; 30-50)—'Random Harvest' (M-G) (3d wk). Hotcha biz for a third week and should close books with nifty $11,000. Last week, second stanza, splendid $18,000.

Strand (Indie) (2,000; 30-50)—'Reap Wild Wind' (Par). Making return visit at popular prices and slated for nice $12,000. Last week, 'One Dangerous Night' (Col) and 'Ice-Capades Revue' (Rep), nifty $10,000.

'Jordan' Plus Andrews Sis-Ayres Fine $17,000 In Omaha; 'Children' 18G

Omaha, March 9.

Belated winter storm cut grosses somewhat but cleared later. Hitler's Children' at the Brandeis is going at terrific gait and may top house record. Also big is 'Star Spangled Rhythm' at the Omaha. At the Orpheum, Andrews Sisters, Mitchell Ayres orchestra and 'Lucky Jordan' is shaping up strongly.

Estimates for This Week

Brandeis (Mort Singer) (1,500; 11-50)—'Hitler's Children' (RKO) and 'Silver Skates' (Mono). Giant $10,000 or a little better. Near house record. Last week, 'Got Me Covered' (RKO) and 'City Without Men' (Col) (2d wk), nice $5,800.

Omaha (Tristates) (2,000; 11-50)—'Spangled Rhythm' (Par) and 'McGuerins Brooklyn' (UA). Sock $11,200. Last week 'Stand by Action' (M-G) and 'Over Dead Body' (20th), good $9,000.

Orpheum (Tristates) (3,000; 20-65)—'Lucky Jordan' (Par) and Mitchell Ayres orch plus Andrews Sisters on stage. Fine $17,000 or near. House depends much on weather because of patronage from rural areas. Last week, 'Married Witch' (UA) and Tommy Tucker orch, slipped after Monday, when weather turned cold to light $14,200, below expectations.

Town (Goldberg) (1,400; 11-30)—'Riding Canyon' (Rep), 'Lucky Legs' (Col) and 'Yanks Coming' (PRC) triple split with 'River Robin Hood' (RKO), 'Blue Horizon' (Par), 'Neath Brooklyn Bridge' (Mono) and 'Orphans Pecos' (PRC), 'Law Commands' (PRC), plus extra midnight shows Saturday. Fair $1,100. Last week, 'Smith Minnesota' (Col), 'Rangers Take Over' (PRC), 'Traitor Within' (Col), triple split with 'Unholy Partners' (M-G), 'Sky Murder' (M-G) and 'Drums Destiny' (PRC), 'Danger Pacific' (U), 'Swimming Hole' (Mono) plus extra Saturday shows, okay $1,200.

L.A. Still Strictly Weekend B.O. Town; 'France' Trim $35,200, 'Children' H.O. Big $38,000, 'Miniver' Revival N. G.

Los Angeles, March 9.

It's about the same story this week that it has been for months; weekends are great and its slow in between. Poor weather failed to dampen the boxoffice leaders, which are holding up near recent levels. Biggest disappointment is the playback of 'Mrs. Miniver' at the Carthay following its Academy Award landslide. Town evidently has been fairly well milked and best it will do is $2,500.

'Hitler's Children,' at Pantages and Hillstreet, is continuing its scorching pace on second session for socko $38,000. Stays a third. 'Reunion in France,' at the State, Chinese and Ritz, is likely to get trim $35,200.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 33-85)—'Mrs. Miniver' (M-G). Revival of this Academy winner figured for slow $2,500. Last week, 'They Got Me Covered' (RKO) (3d wk), okay $3,000 for eight days.

Chinese (Grauman-WC) (2,034; 33-85)—'Reunion in France' (M-G) and 'Sweethearts' (M-G). Excellent $12,500. Last week, 'Whistling in Dixie' (M-G) and 'Journey for Margaret' (M-G), good $10,500.

Downtown (WB) (1,800; 33-85)—'The Hard Way' (WB). Heading for $00G. Last week, 'Casablanca' (WB) (5th wk), $12,400, big.

Four Star (UA-WC) (900; 33-65)—'Whistling in Dixie' (M-G) and 'Journey for Margaret' (M-G). Okay at $3,000. Last week, 'In Which We Serve' (UA) (4th wk), $2,850.

Hawaii (G&S) (1,100; 33-85)—'Cat People' (RKO) and 'Gorilla Man' (WB) (8th wk). Plenty of scratch yet, $4,000 after surprising with $4,735 last week.

Hollywood (WB) (2,756; 33-85)—'The Hard Way' (WB). Garnering $00G. Last week, Casablanca' (WB) (5th wk), strong $8,100.

Orpheum (Downtown) (2,200; 33-65)—'Purple V' (Rep) and Horace Heidt's orch on stage. Bangup $19,500. Last week, 'Stand By All Networks' (Col) and second week Ted Lewis' '1943 Happiness Revue,' big $17,000.

Pantages (Pan) (2,812; 33-75)—'Hitler's Children' (RKO) (2d wk) and 'One Dangerous Night' (Col). Slackening after record first week but still strong at $15,000. Last week, with 'How's About It' (U) supporting, smash $25,000.

Paramount (F&M) (3,389; 33-85)—'Star Spangled Rhythm' (Par) and 'Wrecking Crew' (Par) (6th wk). Pleasing with $13,000 after excellent $15,000 last week.

Paramount Hollywood (F&M) (2,204; 33-85)—'Star Spangled Rhythm' (Par) (6th wk). Okay $6,000 after pulling $8,000 last week.

RKO Hillstreet (RKO) (2,875; 33-65)—'Hitler's Children' (RKO) (2d wk) and 'One Dangerous Night' (Col). Another record-breaking week with $23,000 after all-time high of $33,000 on initial seven days, with 'How's About It' (U), supporting.

Ritz (F-WC) (1,372; 33-85)—'Reunion in France' (M-G) and 'Seven Sweethearts' (M-G). Smart $7,500. Last week, 'Whistling in Dixie' (M-G) and 'Journey for Margaret' (M-G), good $7,100.

State (Loew's-WC) (2,204; 33-85)—'Reunion in France' (M-G) and 'Seven Sweethearts' (M-G). Strong $19,000 in sight. Last week, 'Whistling in Dixie' (M-G) and 'Journey for Margaret' (M-G), hit sturdy $19,000.

United Artists (UA-WC) (2,100; 33-85)—'Whistling in Dixie' (M-G) and 'Journey for Margaret' (M-G). Average $5,500. Last week, 'Meanest Man in World' (20th) and 'Chetniks!' (20th), pleased with $5,200.

Vogue (Vogue) (920; 33-44)—'Beasts of Berlin' (PRC) and 'Inside the Law' (PRC) (2d wk). Rain dampened take to modest $1,300. Last week, stout $2,865.

Wilshire (F-WC) (2,296; 33-85)—'Whistling in Dixie' (M-G) and 'Journey for Margaret' (M-G). Moveover good for $5,000. Last week, 'Meanest Man in World' (20th) and 'Chetniks!' (20th), down to $3,750.

Wiltern (WB) (2,756; 33-85)—'The Hard Way' (WB). Taking $00G. Last week, 'Casablanca' (WB) (5th wk), good $7,900.

Key City Grosses

Estimated Total Gross This Week **$2,722,100**
(Based on 27 cities, 184 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week Last Year **$2,231,000**
(Based on 27 cities, 182 theatres)

'SGT.' SMASH $43,500, DET.

Detroit, March 9.

Biz here, consistently strong, continues to make splurges with more great grosses coming up on straight pix bills here. Only two fresh bills elbowed into the strong holdovers, with 'Immortal Sergeant' and 'Let's Have Fun' at the Fox, helped by a special dawn show for war workers, terrific, and the Broadway-Capitol, with a horror duo of 'Dead Men Walk' and 'Gorilla Man,' on the strong side.

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'Commandos Strike' (Col) (3d wk) and 'Hi, Buddy' (U). Former moved in after great two weeks at Fox and, given freshener, up to a strong $8,500. Last week 'City Without Men' (Col) 'Boogie Man' (Col), good $7,500.

Broadway-Capitol (United Detroit) (2,800; 55-75) — 'Dead Men Walk' (PRC) and 'Gorilla Man' (WB). Creepers will catch nice $9,500. Last week 'Whistling in Dixie' (M-G) and 'Journey for Margaret' (M-G) (3rd wk.), fine $9,000.

Fox (Fox-Michigan) (5,000; 55-75)—'Immortal Sergeant' (20th) and 'Let's Have Fun' (Col). Off to a big helper with a special dawn opening for 8,000 war workers, this one is shooting for smash $43,500. Last week 'Commandos Strike' (Col) (2d wk) and 'Time to Kill' (20th), tucked a potent $21,000 on first week's $43,000.

Madison (United Detroit) (1,800; 55-75)—'Forest Rangers' (Par) and 'Washington Slept Here' (WB). Return downtown is to a gay $8,000. Last week 'Black Swan' (20th) 'Night to Remember' (Col). Good $7,000.

Michigan (United Detroit) (4,000; 55-75)—'Rhythm' (Par) and 'Fall In' (UA) (2d wk). Helped by new price and steady, week-long trade, this will add choice $28,000 on last week's terrific $41,000, which bettered expectations.

Palms-State (United Detroit) (3,000; 55-75) — 'Hitler's Children' (RKO) and 'Lady Bodyguard' (Par) (3d wk). Plenty of sustained interest here in flambouyant plugging with $17,000 sighted after last week's surprise $21,000.

United Artists (United Detroit) (2,000; 55-75) — 'Random Harvest' (M-G) (4th wk). Only solo in the loop continues great pace with $12,000 possible after great $14,000 last week.

HOPE-LAMOUR WARM UP INDPLS. WITH $13,500

Indianapolis, March 9.

Coldest March weather in 70 years, followed by heavy weekend snow, has not noticeably dampened local boxoffice prospects, still feeling shot-in-arm effects of raise to 30-50c scale recently made by all first-line film spots. 'Got Me Covered' is getting the tall coin at the Indiana, while 'Random Harvest' continues strong in third week at Loew's.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-50)—'Shadow of Doubt' (U) and 'Johnny Doughby' (Rep). Hitchcock shocker drawing $10,000. 'Lucky Jordan' (Par) with Vaughn Monroe orch took $14,000 last week, swell considering weather.

Indiana (Katz-Dolle) (3,300; 30-50)—'Got Me Covered' (RKO) and '7 Miles from Alcatraz' (RKO). Hope-

(Continued on page 14)

L'ville Off; 'Covered' Tops Town at Solid 11G

Louisville, March 9.

Current week is putting reverse English on the b.o. ball, with all houses sagging as compared with quite a number of previous weeks. 'They Got Me Covered' at the Rialto and 'Powers Girl' at Loew's State are getting bulk of the coin.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'China Girl' (20th) and 'Time to Kill' (20th). Not doing forte on moveover; will do well to manage $2,200. Last week 'Star Spangled Rhythm' (Par) grabbed sock $4,000 on 3rd downtown week.

Kentucky (Switow) (1,250; 15-25)—'Babes on Broadway' (M-G) and 'Blondie for Victory' (Col), split with 'Mrs. Hadley' (M-G) and 'Bambi' (RKO). Medium $1,700. Last week 'Somewhere I'll Find You' (M-G) and 'Married Witch' (UA), satisfactory $1,900.

Loew's State (Loew's) (3,300; 30-50)—'Powers iGrl' (M-G). House off to good start with Thursday opening, and should do okay. While pace is below previous weeks, will wind up with alright $9,000. Last week 'Random Harvest' (M-G) (3d wk), okay $7,500.

Mary Anderson (Libson) (1,000; 30-50)—'Casablanca' (WB) (4th wk). Sturdy $3,000 after last week's strong $3,500.

Rialto (Fourth Avenue) (3,400; 30-50)—'Got Me Covered' (RKO). Solid $11,000. Last week 'China Girl' (20th), pleasing $9,000 and moved over.

Strand (Fourth Avenue) (1,400; 30-50)—'Margin for Error' (20th) and 'Hi, Buddy' (U). Looks like fairish $3,000. Last week 'Silver Skates' (Mono) and 'Lady Bodyguard' (Par), fine $4,000.

NATIONAL BOXOFFICE SURVEY

Some new pictures are beginning to receive key bookings, while 'Reap the Wild Wind' (Par), which is being sent on general release in April, appears in advance in a couple spots. However, the bulk of engagements this week are represented by films that have been available for awhile.

'Reap,' on pre-release in Providence, is heading for a strong $12,000, while in Denver it is currently on holdover and looks to get a out $8,500. Picture played both spots last year at advanced scale. 'Reunion in France' is fresh from the Metro griddle, but while big in Portland and okay in San Francisco at $24,000, it is doing weakly in New York where indications point to only $20,000.

What ranks on budget as a 'B' but suggests sleeper possibilities, especially where properly booked, is 'Frankenstein Meets Wolf Man' (U). It will nab a big $15,000 in New York and potent $10,000 in Chicago. 'Silver Skates' (Mono), another just reaching the market, is currently playing Montreal, getting a neat $5,000.

'They Got Me Covered' (RKO) opened big at the Music Hall, N. Y., during past week, looking near to sock $100,000; is bright $30,000 in Philadelphia, good $13,500 in St. Louis, same in Indianapolis and good to strong on holdovers in other keys. 'Meanest Man in World' (20th) proved itself on a two-week engagement at the Roxy, N. Y., nabbing $80,000 the first week and $56,000 on the second ended last night (Tuesday). 'Hard Way,' which had been previously taken off the Warner schedule, showed up in Providence this week, where it will snare a snappy $16,000.

Maintaining its fine N. Y. gait at $20,000 on fifth week, 'Air Force' preemed in Washington during past week with vaude show to capacity $27,000. 'Young Mr. Pitt,' new on 20th-Fox schedule, is playing two houses in Denver day-and-date, with indications pointing to forte $18,500. 'Amazing Mrs. Holliday' (U), while weak in N. Y. in third stanza, is okay in Kansas City.

'Random Harvest' (M-G), 'Hitler's Children' (RKO) and 'Star Spangled Rhythm' (Par) continue to command widespread attention in numerous engagements being played throughout U. S., each in majority of cases being holdovers.

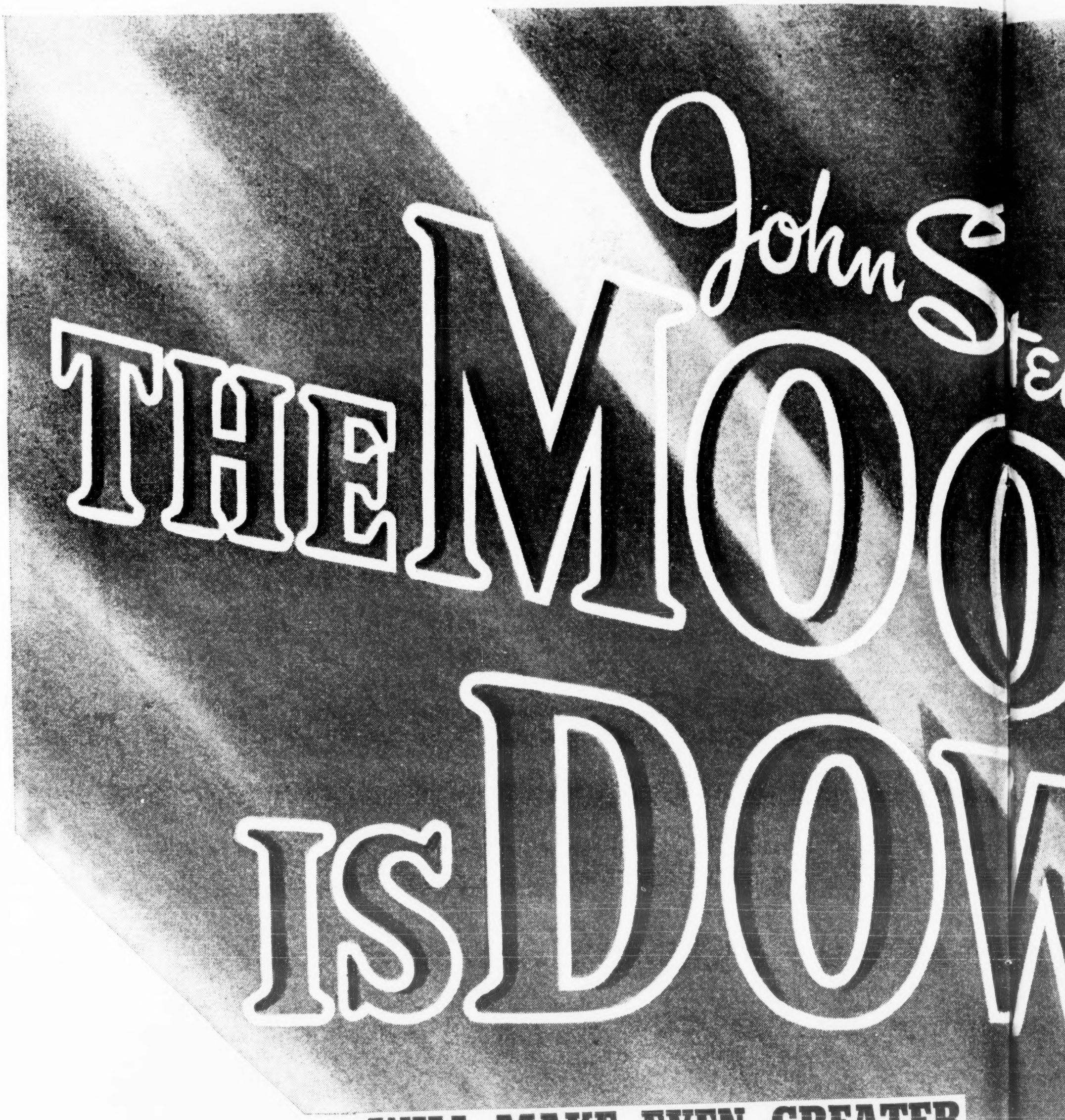
Among miscellaneous bookings are 'Reveille With Beverly' (Col) which suggests a sparkling $11,000 in Buffalo and handsome $23,000 in Cleveland. 'Casablanca' (WB), big money maker in N. Y., is tops in Montreal at smash $15,000, and good on holdover in Washington. A sockeroo $43,500 is reported in view for 'Immortal Sergeant' (20th) in Detroit, while 'Pittsburgh' heads for a nifty $19,000 in Brooklyn after having had two fine weeks in N. Y.

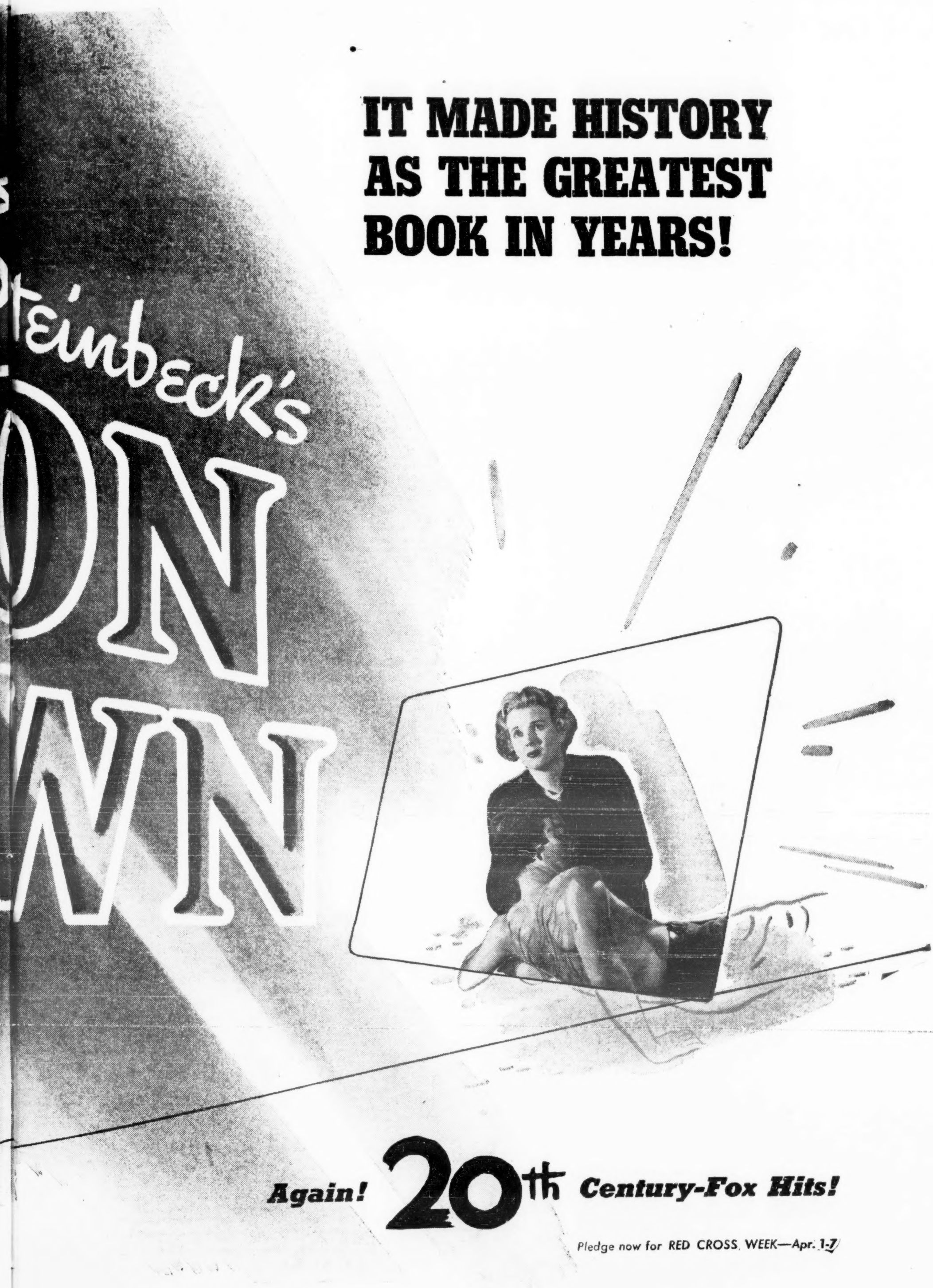
Two Towns Scrapping For Scrap Short Preem

Washington, March 9.

Office of War Information and War Production Board motion picture sections have rigged a full scale Hollywood stunt in New Jersey to stimulate scrap collection campaign.

Drive is being started among the school kids of Paterson and Camden to get in the scrap. Town that turns in the biggest amount of the metal gets world premiere of 'The Aldrich Family Gets in the Scrap,' Paramount short on scrap drive, made for OWI-War Activities Committee. Present release date is April 8, but winning city may get the film earlier.


John S
THE MOON
IS DOWN
WILL MAKE EVEN GREATER
HISTORY AS THE GREATEST
ATTRACTION OF OUR TIMES!


IT MADE HISTORY
AS THE GREATEST
BOOK IN YEARS!
Steinbeck's
ON
MIN
Again! 20th Century-Fox Hits!
Pledge now for RED CROSS WEEK—Apr. 1-7

Academy Awards Run True to Form, 'Miniver' Cops 7 Oscars for Metro

Hollywood, March 9.

It was Metro all the way in the 15th annual renewal of the Academy Derby last Thursday night (4) at the Ambassador Hotel's Cocoanut Grove. Nine firsts were scored by the Culver City studio, seven of the number projected by 'Mrs. Miniver,' which was voted the outstanding production of 1942.

Other selections followed the dope sheet pretty much of the route and the guessers weren't far wrong on many counts. As freely predicted, James Cagney was voted the Oscar for the best performance by an actor ('Yankee Doodle Dandy'), and similarly accoladed for the year's best job by a femme was Greer Garson ('Miniver'). Irving Berlin's 'White Christmas' had little opposish as the film song of the past year. Predictions in the supporting performances division were slightly off when the statuettes went to Lieut. Van Heflin for 'Johnny Eager' and Teresa Wright for 'Miniver.' Early sentiment favored Agnes Morehead and William Bendix.

William Wyler came through, as expected, for the director honors, another triumph for 'Miniver.' Threatened opposition from the camp of Mervyn LeRoy apparently didn't fully develop but just how close the race was will never be known for the Academy's policy has long been not to divulge the actual votes cast. It was the ninth time a picture directed by him had been nominated for the highest honor in the gift of the cinema. It doesn't take a numerologist to tell Wyler what his lucky number is.

Writers of the Year

Among the writers, Ring Lardner, Jr., and Michael Kanin scored with their original screenplay for Metro's 'Woman of the Year,' and the 'Miniver' quartet, Arthur Wimperis, George Froeschel, James Hilton and Claudine West brought home the Oscar for the best written screenplay. The Irving Thalberg Memorial Award went to Sidney Franklin of Metro for his productions of 'Miniver' and 'Random Harvest.' Emeric Pressburger's original story for 'The Invaders,' Columbia's British release, was adjudged Oscar-worthy.

In the short subject field Disney's 'Der Fuehrer's Face' was acclaimed as the best cartoon; Warners' 'Beyond the Line of Duty,' the best two-reeler, and Paramount's 'Speaking of Animals and Their Families' the best single spool. Among the documentaries the nods went to 20th-Fox-U. S. Navy's 'Battle of Midway;' Australia's 'Kokoda Front Line;' Artkino's 'Moscow Strikes Back,' and U. S. Army's 'Prelude to War.'

Music scoring awards went to Max Steiner for Warners' 'Now Voyager,' and Ray Heindorf and Heinz Roemheld for the same studio's 'Yankee Doodle Dandy.' Special kudos were voted to Charles Boyer for establishing the French Research Foundation in Los Angeles; Noel Coward's 'In Which We Serve' as the outstanding foreign picture; and Metro for presenting 'the American way of life' in the 'Andy Hardy' series.

Day and Wright's Double

Carrying off the art direction awards were Richard Day and Joseph Wright for both color ('My Gal Sal') and black and white ('This Above All'), both for 20th-Fox. Interior direction winners were Thomas Little and Florence Little for the same two pictures. Joseph Ruttenberg carried off the cinematography honors in black and white division for his camera work on 'Miniver' and Leon Shamroy rated the call for the color picture, 20th-Fox's 'The Black Swan.' Daniel Clark of 20th-Fox and Carroll Clark and F. Thomas Thompson were voted the foremost technical achievers. Paramount scored with 'Reap the Wild Wind' in both the photographic and sound brackets of the special effects division. Col. Nathan Levinson's sound recording job on 'Yankee Doodle Dandy' was voted the year's best.

For the first time in several years the dinner showed a profit for the Academy. Capacity crowd of 1,200 bought ducats at $11 apiece. Last year's event showed a loss of $3,000 and year before the deficit reached $2,500. That 'Mrs. Miniver' was not only the industry's favorite as the year's best picture but also 'the people's choice' is reflected in a Gallup poll taken just before the awards night. It outscored all other pictures in nearly every class of interviewee.

PITTSBURGH

(Continued from page 9)

right. Last week, 'Serve' (UA), also 4th wk., off to $1,900.

Senator (Harris) (1,750; 30-55)—'Reveille With Beverly' (Col) and 'Eyes of Underworld' (U). Has to be unusual double bill to get better than $2,500 here, and since this isn't unusual bill, that's just about what house will get. Last week, 'Mrs. Holliday' (U), after week at Harris, okay at $4,000.

Stanley (WB) (3,800; 30-66)—'Tarzan Triumphs' (M-G) and Harpo Marx with Chico Marx band. Wrong kind of picture for this stage attraction, and latter's suffering plenty on account of unfortunate booking. Bad $16,000. Last week, Guy Lombardo and 'Lucky Jordan' (Par), swell $24,500.

Warner (WB) (2,000; 30-55)—'Random Harvest' (M-G). Moved here after two big weeks at Penn and dropping off some but still in chips. Will do around $7,500, satisfactory, and likely to stick here another week since Penn is keeping 'Rhythm.' Last week, 'Yankee Doodle' (WB) in 3d wk, just fair at $5,000.

'COMMANDOS' GIANT $14,500, ACES IN PORT.

Portland, Ore., March 9.

'Commandos Strike at Dawn' is proving a terrific draw at the Paramount, while 'Reunion in France' also is good at Broadway. 'Random Harvest' is breaking records at United Artists in its third stanza.

Estimates for This Week

Broadway (Parker) (1,900; 40-65)—'Reunion France' (M-G) and 'Johnny Doughboy' (Rep). High $9,600. Last week, 'Shadow of Doubt' (U) and 'Hi, Buddy' (U), satisfactory $9,000.

Mayfair (Parker-Evergreen) (1,500; 40-65)—'Once Upon Honeymoon' (RKO). Moved from Paramount for third week with 'Sierra Sue' (Rep). Nice $6,400. Last week, 'Jacare' (UA) and 'Holmes Secret Weapon' (U), okay $5,700.

Orpheum (Hamrick-Evergreen) (1,800; 40-65)—'China Girl' (20th) (2d wk) with freshener 'Kid Dynamite' (Mono). Good $8,200. First week, single-billed, whopping $10,500.

Paramount (H-E) (3,000; 40-65)—'Commandos' (Col) and 'Power of Press' (Col). Terrific $14,500. Last week, 'Once Upon Honeymoon' (RKO) and 'Lady Bodyguard' (Par) (2d wk), great $8,700.

United Artists (Parker) (900; 40-65)—'Random Harvest' (M-G) (3d wk). Strong $9,500. Second week hardly dropped from first, colossal $10,800.

'Air Force' $27,000, May Set Wash. House Mark

Washington, March 9.

'Air Force' had the silver bouncing through the windows from opening and is headed for possible house record. 'Random Harvest,' after smasheroo opening week, is still sturdy with bangup second stanza. Bob Hope and Dorothy Lamour in 'They Got Me Covered' completes a month at Keith's and is turning in a tidy profit. 'Casablanca,' in holdover run, is hefty at the Metropolitan.

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Powers Girl' (UA) with vaudeville. Neat $22,000 and no complaints. Last week, 'Meanest Man in World' (20th), with vaudeville, sweet $24,000.

Columbia (Loew) (1,234; 30-50)—'In Which We Serve' (UA). First-rate $7,000. Last week, 'Black Swan' (20th), good $6,500.

Earle (WB) (2,210; 30-90)—'Air Force' (WB) with vaudeville, $27,000, all house can hold. May set record. Last week, 'Yankee Doodle Dandy,' with vaudeville (2d week). Dandy $18,000, after opening sessions of $26,000.

Keith's (RKO) (1,800; 40-65)—'Got Me Covered' (RKO) (4th week). Will get nice $9,500. Earlier stanzas, $21,000, $18,000 and $12,000.

Metropolitan (WB) (1,600; 30-50)—'Casablanca' (WB) (2d week). Good for $9,500, after opening session of $12,000.

Palace (Loew) (2,242; 30-75)—'Random Harvest' (M-G). For second week will grab bumper $22,000. First session shade over terrific $27,000.

T. X. Jones Stricken

T. X. Jones, treasurer of the Wilby-Kincey circuit, has suffered a severe heart attack and is confined to the Emery hospital, Atlanta.

Formerly at the Par homeoffice, Jones joined the W-K circuit about a year-and-a-half ago.

INDIANAPOLIS

(Continued from page 11)

Lamour combine getting big play from soldier trade, with sock $13,500 in sight. 'Immortal Sergeant' (20th) and 'Margin Errors' (20th) clicked for $11,800 last week.

Keith's (Keith's) (1,200; 30-55)—'Mountain Rhythm' (Rep) plus vaude. Average bill getting par $4,100 in four days. Last week, 'This Is Enemy' (Soviet) plus vaude, $3,700.

Loew's (Loew's) (2,450; 30-50)—'Random Harvest' (M-G) (3d week). Shows remarkable staying powers, with chance for $8,000 in third stanza after hefty $12,500 second stanza and smash $16,800 opening week. Take for three weeks likely to top $35,000.

Lyric (Katz-Dolle) (1,800; 30-50)—'Immortal Sergeant' (20th) and 'Margin for Error' (20th). Reaching par $3,500 on moveover week. 'Spangled Rhythm,' playing single, good for $3,700 on third week moveover last week.

'Children' Great $38,000 in Philly

Philadelphia, March 9.

The lifting of enforcement on pleasure driving is proving a hypo to b.o. grosses this sesh despite a virtual washout of the usual cushy Saturday trade by a combination of snow, sleet and rain. 'Hitler's Children' sparked by some timely ballyhoo, is getting the lion's share of the gravy, followed closely by 'They Got Me Covered.'

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'Shadow of Doubt' (U). Kudoed by the crix and netting fine $15,500. Last week, 'Mr. Pitt' (20th), pallid $9,500.

Arcadia (Sablosky) (600; 35-75)—'Journey for Margaret' (M-G) (2d run). N.s.h. $3,200. Neat $4,000 for third week of second run of 'Road to Morocco' (Par) last week.

Boyd (WB) (2,569; 35-75)—'Random Harvest' (M-G) (6th wk). Excellent $15,500 for this sesh on top of good $18,000 for fifth round. 'Keeper of the Flame' (M-G) bows Thurs. (11).

Earle (WB) (2,768; 35-75)—'Margin for Error' (20th) with Guy Lombardo orch. Combo just hitting a little above par for $19,000, with band getting most of the draw. Last week, 'Heart Belongs to Daddy' (Par) teamed with 'Earl Carroll's Vanities' tab unit for good $25,800.

Fox (WB) (2,245; 35-75)—'Silver Skates' (Mono). Netting $14,000, okay for indie production. Helped by predawn 'swing-shift' showing Friday night. Last week, '7 Days Leave' (RKO), okay $22,000 for nine days.

Karlton (WB) (35-75)—'Hardy's Double Life' (M-G) (2d run). Fair $4,500. Last week, 'Commandos' (Col), okay $5,500 for second run.

Keith's (WB) (2,220; 35-75)—'Casablanca' (WB) (2d run) (3d wk). Still packing a wallop with $6,500. Last week, chiller bullish $8,500.

Mastbaum (WB) (4,692; 46-75)—'Got Me Covered' (RKO). Lamour-Hope team good draw for bright $30,000. Last week, 'Serve' (UA) bogged to mediocre $15,000 for second week after okay initialer.

Stanley (WB) (2,916; 35-75)—'Hitler's Children' (RKO). Great $32,000 plus sock $6,000 for special Earle showing Sunday. Last week, 'Once Upon Honeymoon' (RKO) fair $14,800 for nine days of second week.

Stanton (WB) (1,457; 35-75)—'Lucky Jordan' (Par) (2d wk). Fine $9,800 following punchy $15,500 for bow-in last week.

WEATHER NIPS K. C.; DURBIN NEAT $9,000

Kansas City, March 9.

Zero weather crimped grosses over the weekend. Midland, with 'Journey for Margaret' and 'Northwest Rangers,' is leading the town. Esquire, Uptown and Fairway day-and-daters are next with 'Amazing Mrs. Holliday.' Holdovers are Newman, with pop showing of 'Yankee Doodle Dandy,' and Orpheum, with 'Got Me Covered' and 'Mrs. Wiggs.'

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 11-50)—'Mrs. Holliday' (U). Pleasant $9,000. Last week, 'Life Begins at 8:30' (20th), oke $3,000.

Midland (Loew's) (3,500; 11-50)—'Journey for Margaret' (M-G) and 'Northwest Rangers' (M-G). Husky $11,000. Last week, 'Random Harvest' (M-G) (3d wk), steady $9,500 following through after $25,000 total for two initial frames.

Newman (Paramount) (1,900; 11-50)—'Yankee Doodle Dandy' (WB) (3d wk). Firm $7,500 after total of $25,000 for two initial rounds of pop return.

Orpheum (RKO) (1,600; 15-50)—'Got Me Covered' (RKO) and 'Mrs. Wiggs' (Par) (3d wk). Nice $7,500 and steady after take of $24,500 for first two frames.

Tower (Fox-Joffee) (2,110; 10-35)—'Nightmare' (U) and 'Time to Kill' (20th) and vaude. Fair $7,000. Last week, 'Hi'Ya, Chum!' (U) plus Henry Busse orch on tage, sock $12,500.

Roosevelt's Academy Greeting

A personal message from President Roosevelt to the Academy guests, a telegram from Secretary of the Navy Frank Knox, and a letter from Donald M. Nelson, chairman of the War Production Board, were read Thursday (4) as the 1,200 present applauded. The President, in his letter to Academy prex Walter Wanger, said:

'I regret that it is impossible for me to address by long-distance telephone those who are gathering with you for the Annual Academy Awards Dinner. I do wish to extend my cordial greetings and heartiest congratulations.

'At no time in the history of motion pictures have these awards possessed so much significance. Achievement in motion pictures today means more than merely having attained the heights in public entertainment. In total war, motion pictures, like all other human endeavor, have an important part to play in the struggle for freedom and survival of democracy. Those who achieve highly in motion pictures at this time have contributed greatly toward that end.

'It is a matter of deep satisfaction to me, as it must be to you, that we have succeeded in turning the tremendous power of the motion picture into an effective war instrument without the slightest resort to the totalitarian methods of our enemies. We have preserved, and shall continue to preserve, the right of free expression which is so distinctly the mark of the democratic way of life. We are able to do this by voluntary cooperation of the motion picture industry and the Government because all of us have a common goal of our own free choice.

'In the months to come world conditions may cause the motion picture industry to play an even larger part in the war against Axis tyranny. I know that the responsibility this presents will be cheerfully and completely fulfilled, because no one has a greater stake in victory than you whose profession is so bound up with the maintenance of the American tradition of free communications. I know that you will give us generously of your time, your intelligence and your effort as you have during the first 15 months of the war.

'There has never been a time when the work of your Academy in fostering the fullest development of your industry could play so large a part in the life of the nation. I know that you will not fail the American people and the cause of democracy.'

BOX SCORE BY STUDIOS

METRO

Outstanding picture of the year, 'Mrs. Miniver.'
Greer Garson, best performance by an actress, 'Mrs. Miniver.'
Van Heflin, best performance by supporting actor, 'Johnny Eager.'
Teresa Wright, best performance by supporting actress, 'Mrs. Miniver,'
William Wyler, best direction, 'Mrs. Miniver.'
Best original screenplay, 'Woman of the Year,' Ring Lardner, Jr., Michael Kanin.
Best written screenplay, 'Mrs. Miniver,' Arthur Wimperis, George Froeschel, James Hilton and Claudine West.
Best cinematography, 'Mrs. Miniver,' Joseph Ruttenberg.
Irving Thalberg Memorial Award to Sidney Franklin for producing 'Mrs. Miniver' and 'Random Harvest.'

20TH-FOX

Best art direction, black and white, 'This Above All,' Richard Day and Joseph Wright.
Best art direction, color, 'My Gal Sal,' Richard Day and Joseph Wright.
Interior decoration, black and white, 'This Above All,' Thomas Little.
Interior decoration, color, 'My Gal Sal,' Florence Little.
Award for developing lens calibration system and application of system to exposure control in cinematography, by Daniel B. Clark.
Best cinematography, color, 'The Black Swan,' Leon Shamroy.
Documentary, 20th-Fox-U.S. Navy, 'Battle of Midway.'

WARNERS

James Cagney, best performance by an actor, 'Yankee Doodle Dandy.'
Best sound recording, 'Yankee Doodle Dandy,' Col. Nathan Levinson.
Best scoring of a musical picture, 'Yankee Doodle Dandy,' by Ray Heindorf and Heinz Roemheld.
Best scoring of dramatic picture, 'Now Voyager,' Max Steiner.
Best two-reeler, 'Beyond the Line of Duty.'

PARAMOUNT

Best song, 'White Christmas,' from 'Holiday Inn,' music and lyrics by Irving Berlin.
Best one-reeler, 'Speaking of Animals and Their Families,' produced by Fairbanks and Carlise.
Best photographic special effects, 'Reap the Wild Wind,' Gordon Jennings, Farcoit Edouart, William L. Pereira.
Best sound special effects, 'Reap the Wild Wind,' Louis Mesenkop.

RKO

Technical achievement award to studio art-miniature departments for design and construction of moving cloud and horizon machine, developed by Carroll Clark and F. Thomas Thompson.

SAMUEL GOLDWYN

Best film editing, 'Pride of the Yankees,' Daniel Mandell.

WALT DISNEY

Best cartoon, 'Der Feuhrer's Face.'

U. S. ARMY SPECIAL SERVICES

'Prelude To War,' documentary.

AUSTRALIAN NEWS INFORMATION BUREAU

'Kokoda Front Line,' documentary.

ORTUS-BRITISH

Best original motion picture story, 'The Invaders,' original by Emeric Pressburger.

ARTKINO-SOVIET

'Moscow Strikes Back,' documentary.

MELLETT OSCARS FILM INDUSTRY FOR ITS JOB

Hollywood, March 9.

'The Government is not going into the motion picture business. The Government believes the motion picture business is in the right hands.' —Lowell Mellett.

That was the Oscar award handed to the film industry by the chief of the Motion Picture Bureau of the Office of War Information Thursday (4) at the 15th annual achievements dinner at the Hotel Ambassador.

Sharing speaking honors with Governor Earl E. Warren, Mellett continued:

'That is the award the Government has to bestow—its faith in you. The Government has nothing of silver or bronze or gold to give, nothing you can exhibit on your mantelpiece. The Government has only this confidence in your merit; but that is something you can exhibit in 16,000 American theatres and unnumbered thousands of theatres in other lands. And, unlike the well-earned Oscars that will come to some of you tonight, it is not bestowed for a single year, but, I hope and believe, for all the years to come.'

Closes Theatres Rather Than Pay 1c Tax Clip

El Monte, Cal., March 9.

James Edwards, Jr., prexy of the Edwards Theatres circuit, announced the closing of his El Monte houses here March 15 as a protest against the new ordinance adopted by the City Council, calling for a tax of 1c on every ticket sold.

Edwards declared he would refuse to pass the tax on to the ticket buyers and that the 1c bite would eat up the profits. Theatres will circulate a referendum petition to learn what the public thinks about the new tax.

MOON IS DOWN

20th-Fox release of Nunnally Johnson production. Stars Sir Cedric Hardwicke, Dorris Bowden, Margaret Wycherly, Henry Travers; features Peter Van Eyck, E. J. Ballantine, Henry Rowland, Lee Cobb, Hans Schumm. Directed by Irving Pichel. Screenplay by Nunnally Johnson from novel by John Steinbeck; camera, Arthur Miller; editor, Louis Loeffler; special camera effects, Fred Sersen. Tradeshown March 5, '43. Running time, **90 MINS.**

Col. Lanser.....Sir Cedric Hardwicke
Mayor Orden.....Henry Travers
Dr. Winter.....Lee J. Cobb
Molly Morden.....Dorris Bowden
Madame Orden.....Margaret Wycherly
Lieut. Tonder.....Peter Van Eyck
Alex Morden.....William Post, Jr.
Capt. Loft.....Henry Rowland
George Corell.....E. J. Ballantine
Inn Keeper.....Irving Pichel
Peder's Wife.....Violette Wilson
Capt. Bentick.....Hans Schumm
Major Hunter.....Ernest Dorian
Lieut. Prackle.....John Banner
Annie.....Helene Thimig
Joseph.....Ian Wolfe
Orderly.....Kurt Kreuger
Albert.....Jeff Corey
Schumann.....Louis Arco
Mueller.....Ernst Hausman
Ole.....Charles McGraw
Foreman.....Trevor Bardette
Staff Officer.....John Mylong
Sergeants.....{ Otto Reichow / Sven Hugo Borg
Mother.....Dorothy Peterson

John Steinbeck's 'The Moon Is Down,' despite propaganda aspects and lack of big marquee names, looks as surefire boxoffice for extended runs everywhere. Its ready-made audience from the widely-read novel and successful legit road tours make it likely to justify the strong advance praise. If properly exploited, 'Moon' promises to blaze as an outstanding picture of this year.

Instead of centering interest entirely on the rape of Norway, story concerns all invaded nations and their will to continue resistance despite Hitler's terroristic methods. There are many instances where the Norwegian undercover operations well apply to similar measures against the invading hordes in Belgium, Netherlands, Russia and France. Such treatment makes the film something more than just a story of Norway's struggle against Nazi oppression.

The story is the thing here and the way it's treated on casting, direction, sound and production justifies 20th-Fox investment of $300,000 for the basic film rights. Though lacking names that mean much to film-goers, casting for every role is socko from Sir Cedric Hardwicke down to the bit appearance by Dorothy Peterson.

The propaganda content is the perfect type because it's the sort that is believed. Propagandistic angle always is intelligently treated. The film gains strength by showing the Nazi officers as doubting Hitler's invincibility, some even longing to return home. Further it gains weight by focusing interest in three characters—the widow Molly Morden, Col. Lanser and Mayor Orden.

Story of Norway's invasion and resulting undercover uprising is familiar. Here it becomes the fight of inhabitants to survive in all conquered lands. There's the punishing of obdurate citizens, the executions to halt sabotage and dropping of dynamite by 'chute to help this program with blasting of rail lines, bridges, radio, etc., finally bringing the mass hanging of top village officials. Hanging, which is Quisling Corell's idea, brings skeptical retort from Col. Lanser who says that each execution produces 10 vengeful enemies that must be dealt with later. More disbelief is expressed by the home-loving Lieut. Tonder when he laughingly tells fellow officers how he dreamed Hitler was crazy.

Irving Pichel's superb direction never loses its vitality or pace. Nicety for detail is evident where the German bandleader halts directing his outfit to write in word 'still' on the Nazi theme song, 'We're Sailing Against England.' It is evident, too, when the town mayor slips on way to gallows and he thanks the Nazi guard who helps him up. Another is when the young Molly admits Lieut. Tonder into her bedroom and the audience indirectly knows he has been knifed to death.

Hardwicke, doing a tough assignment as Lanser, the Nazi colonel in the village, is admirable. A stickler for military detail, as portrayed, film shows him as a disbeliever in all Nazi methods—a man who knows from World War I experience that terroristic methods accomplish little. Dorris Bowden, young mother from 'Grapes of Wrath,' plays the chief femme role though widowed early by Nazi firing squad. Her scene with the Lieut. Tonder, when she admits loneliness, is super-fine. Henry Travers makes his role of town mayor an actuality, while Margaret Wycherly is excellent as his wife, a lesser role.

Exact opposite of the Nazi colonel is Henry Rowland's brutal German captain. Peter Van Eyck, as Lieut. Tonder, is another deft casting job. E. J. Ballantine, from original Broadway stage play, makes the quisling Corell as despicable as in the legiter. Lee J. Cobb is the likeable doctor. Director Pichel also plays an innkeeper bit in the dramatic snub scene when all village celebrants leave soon after the arrival of the Nazi lieutenant, and proves he's still a polished screen performer.

Nunnally Johnson's adaptation and all-round production is tops. Louis Loeffler's editing and Arthur Miller's photography measure up to the high-class vehicle. Novel use of sound on the introductory titles is the best way this medium has been employed in years. Production crew has cashed in on all means to make sound, standout all through film, accentuate plot. For each execution, there is typical Nazi drum-beating, while for each festive occasion is the playing of 'We're Sailing.'

Wear.

Hello, Frisco, Hello

(Technicolor)

(MUSICAL)

20th-Fox release of Milton Sperling production. Stars Alice Faye, John Payne, Jack Oakie, June Havoc; features Lynn Bari, Laird Cregar. Directed by Bruce Humberstone. Screenplay by Robert Ellis, Helen Logan, Richard Macauley; camera, Charles Clarke, Allen Davey; editor, Barbara McLean; dances, Hermes Pan, Val Raset; technicolor director, Natalie Kalmus; special effects, Fred Sersen. Tradeshown in N. Y. March 8, '43. Running time, **98 MINS.**

Trudy Evans.....Alice Faye
Johnny Cornell.....John Payne
Dan Daley.....Jack Oakie
Bernice Croft.....Lynn Bari
Sam Weaver.....Laird Cregar
Beulah Clancy.....June Havoc
Sharkey.....Ward Bond
Charles Cochran.....Aubrey Mather
Ned Clark.....John Archer
Lou.....Frank Orth
Proprietor.....George Lloyd
Missionary.....Frank Darien
Buckham.....Harry Hayden
Foreman.....Eddie Dunn
O'Riley.....Charles Cane
Auctioneer.....Frank Thomas
Specialty Singer.....Kirby Grant
Cockney Maid.....Mary Field

20th-Fox has come up with another moneymaking musical. 'Hello, Frisco, Hello' looks stout enough to repeat the successes scored by such tunepix as 'Tin Pan Alley' and 'Springtime in the Rockies.' It follows the general formula, and deftly, of 'Tin Pan' and 'Alexander's Ragtime Band.' Having Alice Faye, Jack Oakie and John Payne, who also had leads in the former, it possesses plenty of marquee lustre. Nostalgic nature of much of music also should prove an added asset. Picture shapes as a big grosser, in larger keys as well as smaller houses, and good for extended dates.

Per usual the typical musical comedy plot is no great shakes, but nicely studded with laughs, pathos and innumerable musical interludes. Laid in San Francisco at the turn of the century when, as the story has it, men were still prospecting for gold nearby, story spots John Payne as the leader of a foursome that includes Alice Faye, Jack Oakie and June Havoc. It's a typical tavern combo that leans on their warbling to keep a regular job in the metropolis' leading saloon.

Rise of quartet, with Payne as business man and showman, is phenomenal until all four are rolling in coin. The yen of Payne to make the grade in Nob Hill society brings the usual complications, he finally marrying a socialite when she becomes broke and he enormously wealthy. His former sweetheart, Alice Faye, makes a success as singer in London musical comedy. And, of course, stakes him to another whirl in the Frisco cabaret business, unknown to him, with the customary payoff.

Into this rather incongruous fable are injected many hit songs of older days, such as 'Hello, Frisco, Hello,' 'Strike Up the Band, Here Comes a Sailor,' 'I Got a Gal in Every Port,' 'They Always Pick On Me,' 'Tulip Time in Holland,' 'Bedelia,' 'Sweet Cider Time,' 'The Grizzly Bear,' 'Has Anybody Here Seen Kelly,' 'Gee, It's Great to Meet a Friend,' and 'By the Light of the Silvery Moon.' Last named, the tune Miss Faye uses in the London stage debut, is given unusually handsome backgrounding and sold as an outstanding song.

'Tulip Time' is given a big lift via a roller-skating ballet and vocal chorus. 'You'll Never Know,' a Mack Gordon-Harry Warren new composition that is lilting enough to catch on, is the key song employed by Miss Faye in her romantic scenes. It runs through the whole film, even topping 'Frisco,' title number, in prominence.

Like other 20th-Fox's recent musicals, the color in this one is superb. The sound also is significant through its entirety and vital to such type production. Bruce Humberstone has handled the variegated scenes with keen directional sense, inserting plenty of comedy to balance the more dramatic episodes. Milton Sperling, now in the U. S. Marines, has done a forthright job on production, down to all authentic detail. One wonders, however, how the street mission band in Frisco of that era turned up as an augmented orchestra just for Payne's asking.

Alice Faye, who has the task of selling the vast majority of tunes, is a revelation in this film. She's far ahead of recent screen efforts and very capable in the romantic scenes opposite Payne. Payne makes a sufficiently zestful business manager for the quartet, though one wonders why he falls so hopelessly for Lynn Bari, the Nob Hill socialite. Jack Oakie, as the happy-go-lucky hoofer, and his partner, June Havoc, make sufficient contrast as the other half of the foursome. Oakie also cashes in on some tricky tap dances and his usual mugging. All four fit nicely in their song-dance routines.

Lynn Bari is the haughty gal who falls for Payne only when she loses her father's millions. A happy casting. Laird Cregar, disguised in a heavy beard, has little more than a bit as the heavy-drinking prospector who's always trying to get a new stake from Payne. Support is high-grade and chorus numbers are smartly staged.

Wear.

Miniature Reviews

'Moon Is Down' (20th). John Steinbeck's novel makes powerful tale of Nazi-oppressed people. Sure-fire boxoffice.

'Hello, Frisco, Hello' (20th). Alice Faye, John Payne, Jack Oakie in pretentious musical; solid moneymaker.

'Assignment in Brittany' (M-G). Potent adventure thriller based on the best-selling novel should do sock business.

'Hit Parade of 1943' (Musical) (Rep). A hit.

'Harrigan's Kid' (M-G). Better-than-average 'B', with racetrack background.

'Dixie Dugan' (20th). Misses fire; a dualer.

'Rhythm of the Islands' (U) (musical). Light program filmusical in tropical isle setting, okay support for the duals.

'He Hired the Boss' (20th Dualer about mild-mannered clerk who makes good.

'Ridin' Down the Canyon' (Rep). Fair western.

'Night for Crime' (PRC). Tedious murder meller.

Assignment in Brittany

Metro release of J. Walter Ruben production. Features Pierre Aumont, Susan Peters. Directed by Jack Conway. Screenplay, Anthony Veiller, William H. Wright, Howard Emmett Rogers, from Helen MacInnes novel of same title; camera, Charles Rosher; special effects, Arnold Gillespie; score, Lennie Hayton; editor, Frank Sullivan. Reviewed in projection room, N. Y., March 4, '43. Running time, **94 MINS.**

Capt. Metard / Bertrand Conlay.....Pierre Aumont
Anne Pinot.....Susan Peters
Kerenor.....Richard Whorf
Mme. Corlay.....Margaret Wycherly
Elise.....Signe Hasso
Col. Trane.....Reginald Owen
Capt. Deichgraber.....John Emery
Capt. Holz.....George Coulouris
Albertine.....Sarah Padden
Col. Fournier.....Miles Mander
Henri.....George Brest
Etienne.....Darryl Hickman

A tipoff on Metro's 'Assignment in Brittany,' adapted from the Helen MacInnes best-seller of the same name, is that it should help establish several of its actors at the boxoffice. Pierre Aumont, the French import, gets an advantageous intro to U. S. audiences, while Susan Peters, Richard Whorf, Margaret Wycherly and George Coulouris have juicy parts and give performances that will enhance their standing. And as usually is the case when there are a number of showy acting roles, the picture is a solid click.

Several time-tested story devices are effectively combined in 'Assignment.' There's the angle of having the hero impersonate someone else, even to the extent of making love to the original's sweetheart. There's strong use of the chase technique and, as modern touches, there are illustrations of Nazi terrorism and the underground movement in the occupied countries. Finally, there is a blazing cliff-hanger finish worthy of western hoss-operas, with the hero and heroine together as the sound track roars 'the Marsellaise.'

As readers of the MacInnes novel will recall, the hero, played by Aumont, is sent to Brittany to pose as a wounded, captured Frenchman, whom he remarkably resembles and whom the English suspect as a Quisling. The early scenes, as the situation and characters are established, are quiet, with touches of sinister mystery and a gradually developing suspense. But once the action gets under way, the yarn becomes taut with interest and the excitement increases to a terrific pitch at the climax. This final scene, in which a Commando raid wrecks a secret U-boat base on the Brittany coast, is magnificency produced with process stuff and mob action.

In the dual part of the hero and collaborationist, Pierre Aumont is a distinct hit. He's good looking enough to suit the femmes, somewhat resembling Paul Henried and the late Phillips Holmes, and he underplays agreeably. Susan Peters, who drew attention as the ingenue in 'Random Harvest,' has a bigger part in 'Assignment' and turns in a fuller, more effective performance. Her resemblance to Judy Garland probably won't help her pictures and she still hasn't had a testing part, but she continues to show definite promise.

Richard Whorf, as a crippled French patriot; Margaret Whycherly, as the traitor's mother; Signe Hasso, as a pretty, two-timing Fifth Columnist; Reginald Owen, as a British intelligence officer, and John Emery, as a soft-spoken Nazi, are generally effective in varyingly colorful roles, while George Coulouris deftly skims the edge of overacting at a diabolical Gestapo officer. The production, direction, photography and editing are expertly done, and the special effects are notable.

With so many memorable assets, 'Assignment in Brittany' can hardly fail to capitalize on its book rep for a boxoffice cleanup.

Hobe.

HIT PARADE OF 1943

(MUSICAL)

Republic release of Albert J. Cohen production. Stars John Carroll, Susan Hayward; features Gail Patrick, Eve Arden, Melville Cooper, Walter Catlett, Mary Treen, Freddy Martin, Count Basie and Ray McKinley bands. Directed by Albert S. Rogell. Original, Frank Gill, Jr.; additional dialog, Frances Hyland; camera, Jack Marta; editor, Thomas Richards; songs, Jule Styne and Harold Adamson, J. C. Johnson and Andy Razaf; orchestrations Marlin Skiles; dances, Nick Castle; music director, Walter Scharf. Previewed March 5, '43. Running time, **90 MINS.**

Rick Farrell.....John Carroll
Jill Wright.....Susan Hayward
Toni Jarrett.....Gail Patrick
Belinda Wright.....Eve Arden
Bradley Cole.....Melville Cooper
J. MacClellan Davis.....Walter Catlett
Janie.....Mary Treen
Westinghouse.....Tom Kennedy
Joyce.....Astrid Allwyn
Brownie.....Tim Ryan
Jack Williams, the Harlem Sandman
Dorothy Dandridge
Pops & Louie
Music Maids
3 Cheers
Chinita
Golden Gate Quartet
Freddy Martin and Orchestra
Count Basie and Orchestra
Ray McKinley and Orchestra

Republic has itself a hit picture in 'Hit Parade of 1943.' Filmusical will do very hefty business and will further Rep's rep as the major league independent. The strides made by this company with its 'Flying Tigers,' a sock grosser last fall, are further progressed by 'Hit Parade.'

Film blends some pretty good picture names—John Carroll, Susan Hayward, Gail Patrick and Eve Arden—with three w.k. bands, maestroed by Freddy Martin, Count Basie and Ray McKinley, plus an assortment of socko Harlem talent. The sum total is a pleasing 90-minute package for anybody's theatre.

Republic, with its current 'Hit Parade,' incidentally, takes its place with another surprise industry grosser, 'Hitler's Children' (Eddie Golden-RKO) in proving that it requires no super-duper investment to boff the boxoffice with the same impact and for the same gross revenue—and more—if there is judicious and astute showmanship in what is being sold.

Here's a little musical which is 'little' only compared to some of the majors' past gargantuan efforts, but which actually blends a fetching set of songs, a wealth of variety talent, mostly colored, to a fair story, and it comes up very lovely for the b.o.

The cast names aren't breath-taking as some of the others stabled in the major league studios, but from Al Cohen's production and Al Rogell's direction to the dance-staging and songsmithing it's a very satisfying confection indeed.

The plot is also-ran so far as filmusical librettos are concerned, but it's no worse, and in some respects better, than many another musical comedy book.

You may get captious with the idea of making a thieving songwriter your hero, which is what John Carroll personates, but thus is Susan Hayward, talented young tunesmith, thrown together with him. In fact, the characterization of Rick Farrell, who even continues to let Miss Hayward ghost his songs, is never wholly palatable, but Carroll's personal charm glorifies the double-crossing, two-timing lothario of Lindy's into a model swain in time for the fadeout.

Gail Patrick is the light heavy whom Carroll double-crosses, she in turn giving Melville Cooper the business. Cooper is the Ziegfeld of the bistros, a somewhat unbelievable sap for Miss Patrick, and unbelievable also in that his niteries seemingly put on floorshows which outdo Lew Walters and Clifford C. Fischer in their pretentiousness. In fact, they're Ringling-type shows, not cafe revues.

But that's now accepted as a minor detail, in the interests of the basic entertainment. Thus, his cafes showcase the new tunes 'written' by Carroll, who also sings them. The 'Tahm-Boom-Bah' number touches off the expose by Miss Hayward, who had submitted it under another title to the plagiaristic hero.

The songs, seven of 'em, are all solid and all will register. Jule Styne and Harold Adamson wrote six, 'Do These Old Eyes Deceive Me?' 'Who Took Me Home Last Night?' 'A Change of Heart,' 'Harlem Sandman,' 'That's How to Write a Song,' and 'Tahm-Boom-Bah'; Andy Razaf and J. C. Johnson fashioned 'Yankee Doodle Tan,' which the Golden Gate quartet does as a patriotic specialty.

Nick Castle's dance-staging is clicky. For 'Tah-Boom' he does a drum sequence that's excellent, wherein Chinita does her terp specialty, with Ray McKinley at the traps of his band. Count Basie, with the personable Dorothy Dandridge, from the Harlem niteries, is in the 'Harlem Sandman' routine, headed by Jack Williams, the Harlem Sandman, and with Pops & Louie boffing over with their legmania.

Freddy Martin's band dominates in the rest, building up to 'Change of Heart.' In between the Music Maids, the 3 Cheers and Golden Gaters do their stuff.

Carroll does a fine job as the juve lead, foiled by Walter Catlett as his music publishing partner. Miss Hayward registers as the not so naive ingenue, who knows how to handle herself in the clinches. (A 'wolfing' sequence in his apartment, with cutouts uttering the inner voices of both Miss Hayward and Carroll, makes for some good fun, as director Rogell has handled it). Eve Arden dominates with her brilliant handling of some good and brittle lines accorded her, and Miss Patrick is effective as the sophisticate.

Abel.

HARRIGAN'S KID

Metro release of Irving Starr production. Features William Gargan, Frank Craven, Bobby Readick. Directed by Charles F. Riesner. Screenplay, Alan Friedman and Martin Berkeley; adaptation, Henry Blankfort, based on story by Borden Chase; camera, Walter Lundin; music, Daniele Amfitheatrof; editor, Ferris Webster. Previewed in projection room, N. Y., March 5, '43. Running time, **80 MINS.**

Benny McNeil.....Bobby Readick
Mr. Garnet.....Frank Craven
Tom Harrigan.....William Gargan
Jed Jerrett.....J. Carrol Naish
McNamara.....Jay Ward
'Skip'.....Douglas Croft
Joe.....Bill Cartledge
Dink.....Irving Lee
Mr. Ranley.....Selmer Jackson
Riley.....Allen Wood
Sam.....Jim Toney
Jockey.....Mickey Martin
Col. Lowry.....Russell Hicks

A modestly budgeted 'B,' 'Harrigans Kid' should do considerably better than break even. It's a turf yarn, and because there are so few of that type being produced these days it should click for that reason and also because of its general excellence by 'B' standards. It's strictly for the duals, of course, and its lone unfavorable factor lies in the dearth of names for the marquee.

If anything, Metro has come up with what may well become a find in Bobby Readick, a youngster who's given to overacting a bit right now, but who should, with proper handling, emerge as a performer at least approaching stellar standards. Young Readick here plays a young jockey geared for crooked riding by his mentor, a former outstanding saddler who had been ruled off the tracks. The story isn't much, being mainly concerned with the ultimate switch by the latter in encouraging his young charge, just before the big race, to play it straight.

Gargan, albeit looking much too heavy for even the most remote conception of his former jockeyship, gives his usually dependable performance, while Frank Craven, as the trainer who gives Readick a chance, is also top-drawer in performance.

Kahn.

DIXIE DUGAN

Hollywood, March 8.

20th-Fox release of Walter Morosco production. Features James Ellison, Charlotte Greenwood, Charlie Ruggles, Lois Andrews. Directed by Otto Brower. Screenplay by Lee Loeb and Harold Buchman; based on Joseph P. McEvoy character; camera, Peverell Marley; editor, J. Watson Webb. Tradeshown March 8, '43. Running time, **63 MINS.**

Roger Hudson.....James Ellison
Mrs. Dugan.....Charlotte Greenwood
Pa Dugan.....Charlie Ruggles
Dixie Dugan.....Lois Andrews
Jean Patterson.....Helene Reynolds
J. J. Lawson.....Raymond Walburn
Imogene Dugan.....Ann Todd
Matt Hogan.....Eddie Foy, Jr.
Mr. Kelly.....Irving Bacon
Mrs. Kelly.....Sarah Edwards
Mr. Sloan.....George Melford
Mrs. Sloan.....Mae Marsh
Editor.....Morris Ankrum
Phillips.....Dick French
Senator Patterson.....George Lessey
Sign Painter.....Paul Burns
Sergeant's Wife.....Ruth Warren
Policeman.....Eddie Dunn
Pressmen.....{ Milt Kibbee / Billy Wayne
Postman.....Clarence Hennecke
F.B.I. Man.....Sam Wren
Burns.....Ray Walker
Artist.....Jack Chefe
Copy Boy.....Dick Baron
Secretary.....Byron Foulger
Announcer.....John Wald
Salesman.....Emmett Vogan
Night Porter.....Sam McDaniel

Lois Andrews, former wife of George Jessel, is 'introduced' by studio in this one but the introduction is far from impressive. Same goes for the basic story—with result that picture is a rather bumpy and dull affair that will have to garner datings as dual filler.

Story attempts to satirize present living conditions and operation of Government agencies in Washington, but is generally more ridiculous than humorous. Miss Andrews gets a secretary job with James Ellson, a Government bureau head, and in order to get rid of her he puts her to making a public survey. Latter turns out to be sensational, after girl forces Ellison to get it out of pigeonhole and digest it.

Intermixed is a romance between Miss Andrews and Eddie Foy, Jr.,

(Continued on page 23)

TITLE CHANGES

Hollywood, March 9.

'You Can't Ration Love' is release tag on 'School for Jive' at Universal.

PRC switched from 'For Service Men Only' to 'Danger—Women at Work.'

'Trombone From Heaven' became 'Follow the Band' at Universal.

'For All We Know' is release handle on 'Flesh and Fantasy' at Universal.

Warners shifted from 'The Navy Gets Rough' to 'Murder on the Waterfront.'

STORY BUYS

Hollywood, March 9.

RKO last week purchased film rights to 'Experiment Perilous,' novel by Margaret Carpenter.

Al Martin sold his mystery yarn, 'Kingdom of the Dead,' to Columbia.

HUMPHREY BOGART · INGRID BERGMAN · PAUL HENREID in CASABLANCA with CLAUDE RAINS · CONRAD VEIDT · SYDNE GREENST

Screen Play by Julius J. & Philip Epstein and Howard Koch • From a Play by Murray Burnett and Joan Alis • Music by M

"CASABLANCA!"

Hold it!
Hold it!

GREENSTREET • PETER LORRE • A HAL B. WALLIS PROD'N.-DIRECTED BY MICHAEL CURTIZ

• Music by Max Steiner

WARNERS!

RUSH YOUR PLEDGE FOR RED CROSS WEEK!

OPA Easing on Pleasure Driving May Redound to Theatres' Benefit

Plan of the Office of Price Administration to lift the ban on pleasure-motoring in 17 eastern states, probably on March 22, is expected to redound importantly to the benefit of theatres, mostly in outlying sections, small towns and rural communities which have been suffering since the ukase went into effect last Jan. 7.

While the OPA has not indicated definitely that rationing of gas may at the same time be cut under 'A' and 'B' cards from three to two gallons, limitation of the petrol supply to autoists might also figure favorably for theatres, it is held. Pointed out that if people cannot take long trips, they might be more inclined to use their cars on short hauls to nearby theatres for amusement purposes rather than to distant country clubs, beaches or other places.

Since the ban on pleasure-driving was imposed, a lot of people have not been able to go to their favorite theatres because it has been too far to walk or bus or other transportation facilities have not been available. Also, patrons who have been willing to walk to theatres have been discouraged from going when the weather was bad or due to the dim-out, managerial opinion being a lot of folks do not want to be on foot along darkened streets.

The elimination of pleasure-motoring resulted in the storage of a lot of cars, bringing up the question of how many owners will be inclined to return their autos to the road, taking out new licenses and insurance. There is some feeling that some people, to what extent is anybody's guess, may leave their cars in storage for a time at least to see whether there is any relaxation in allowances on gas.

Ban Easing Boon To Pitt

Pittsburgh, March 9.

Easing of ban on pleasure driving, with OPA calling off their gas cops, dubbed the 'gastoppo' by one newspaper here, was an immediate boon to all the local niteries and a life-saver to one in particular. Latter was the Yacht Club, which had just been hanging on by the skin of its teeth, only waiting for such a break. Spot, owned jointly by Sol Heller and his brother, Little Jackie Heller, vaude and radio singer, had been one of the most profitable operations in town before ban went into effect, but biz lately had fallen away to nothing.

Yacht Club had been on the verge of closing several times since first of year, booking its shows from week to week, but always hung on at last minute at various inside tips that ban would be lifted. Action of OPA, insofar as Heller brothers are concerned, was like a reprieve from the governor. Biz picked up immediately for place, which is located just far enough away from public transportation facilities. Other spots shared in the general improvement, too.

'FRISCO' PIC'S GREAT BALLY BREAK IN S. F.

San Francisco, March 9.

Few pix that have ever played San Francisco had the windfall of advance publicity that is preceding the preem of 20th-Fox 'Hello, Frisco, Hello,' which opens at the Fox here Thursday (11). Mayor Angelo Rossi's trip to Hollywood to protest use of abbreviation, 'Frisco,' in title, on ground many San Franciscans object to it, has paid off in reams of newspaper copy, including editorials.

Pix is being advertised with 'Frisco' crossed out of title and 'San Francisco' written in.

Intervention of Mayor Rossi of San Francisco to have 20th-Fox change name of film 'Hello, Frisco, Hello,' to 'Hello, San Francisco, Hello,' when it is preemed in his city Thursday (11), drew a protest from Gene Buck, co-author with the late Louis Hirsch of the song, 'Hello, Frisco,' from which picture got its title, wired San Francisco newspapers that 'millions of Americans like myself hold Frisco as an affectionate term for a colorful and great city.'

BIG AD BILL FOR 'MOSCOW'

A new high in advertising expenditure for Warner Bros. will be set in the budgeting of $250,000 for 'Mission to Moscow,' shortly to be released.

Of the total amount, around 87% will be spent in daily newspaper space.

H. L. Smith Vice Swenson As Film Relations Secy.

Harold L. Smith, assistant to Carl Millinkem, foreign manager of the Motion Picture Producers & Distributors Assn., was named executive secretary of the International Film Relations Committee at its meeting Monday (8) in the Hays office. He takes the place of Joel Swenson, resigned.

Smith was with the MPPDA in Paris as European rep for 12 years prior to the start of the war.

Despite Curtailments, Press Planters Still Land Plenty of Space

In spite of curtailment forced upon newspapers as result of a reduction in newsprint, shortage of zinc and the precedence given war news, picture companies are not suffering in connection with publicity breaks where the material has any value, it is claimed by planters.

The competition among publicists, notably those furnishing copy to syndicates, which have always been the hardest to sell because they themselves don't want to feed a lot of boiler-plate to their paper subscribers, has become increasingly tough, however. Planters who are not on their toes are suffering as a result, while others, giving their stuff a news peg wherever possible, are benefiting by getting what in normal times would amount to fine coverage.

Figures would indicate that there is considerable variation among distributing companies in the amount of national publicity being obtained, difference apparently being due to the quality of the material pushed out, the contacts planters have and the ideas they are able to cook up.

CANADA TO RELAX FILM SUNDAYS FOR SOLDIERS

Toronto, March 9.

Despite the Lord's Day Act which prohibits operation of Canadian theatres on Sundays, except in Quebec, Federal move is on foot to open one deluxer in the larger cities across Canada on the Sabbath but only men and women in uniform to be admitted. Plan is being worked out by Col. J. L. Ralston, Minister of National defense.

Committees for troops in training have been urging the opening of theatres on Sunday for sometime, particularly in the crowded camp areas, and are backed by veterans' organizations of the last war and the Daughters of the Empire, influential Canadian women's group.

'Dawn Preems,' Soldiers Shapely Gams Hypo B.O.

Milwaukee, March 9.

Wartime exploitation idea used Saturday night (6) for the 'Dawn Preems' at the Fox Palace and Wisconsin theatres attracted wide attention as well as business. In connection with the initial showing of 'Star Spangled Rhythm,' the houses staged contests to determine the most beautiful legs on any serviceman in this area, with juries of girl judges chosen from a throng that answered newspaper ads picking the winners on points previously agreed upon — artistic contour, general shapeliness and apparent agility in use.

Cash prizes were awarded the servicemen with the winning gams.

'CHINA' PREEM IN S. F.

San Francisco, March 9.

Paramount invited Fox-West Coast Theatres to hold premiere of 'China,' in Frisco, because of the fact this city has the largest Chinese population of any city outside of China. One hundred cast members of 'China' were recruited from local Chinatown.

Premiere will probably be held about April 22.

Loew's Sustained On St. Louis Clearance

In an interesting decision in which clearance enjoyed by one theatre over another in St. Louis is upheld, was handed down during the past week by the Appeal Board of the American Arbitration Assn. The appeal panel, in refusing to disturb present clearance in the case, reversed the findings of the St. Louis arbitrator who had ordered a reduction. Loew's (Metro) is the only distributor involved. The theatres are the Palm, operated by Victor B. Thien, and the Will Rogers, owned by the Union Southern Co. Both are nabes.

While the local St. Louis arbiter reduced the clearance of the Will Rogers over the Palm from seven to four days, the Appeal Board took the view that the week's clearance was not unreasonable, partly because the Will Rogers produces substantially more revenue for Loew's than the other house does.

Decision reads in part: 'We are of the opinion that a seven days clearance between these two theatres is not an unreasonable clearance and that a superior operation such as that of the Will Rogers reasonably deserves that much protection.'

Par Calls All 1st Preferred

Paramount directors took action to wipe out remaining outstanding first preferred shares and scrip at Monday (8) meeting. Remaining stock, not included in the previous redemption call and representing about one-half of previously outstanding shares, will be redeemed at $100.67 per share. Par estimated the number of shares now outstanding, excluding those designated for redemption on April 1, to be about 51,171 shares including scrip.

Directorate also set April 26 as the final date on which the called shares may be converted into common. The action this week means that only common stock will remain outstanding to share in company earnings when the last of the preferred is redeemed next May. Par last January called half of the preferred or 59,282 shares.

Kansas Divorcement Fails, Averts Blow At National Theatres

Attempt to force through a theatre divorcement bill in Kansas, first time tried, has failed with defeat of such a measure in committee during the past week. Action on the part of the committee considering the bill followed public hearings at which various interests outside the industry were heard.

Since Fox-Midwest is the only circuit affiliated with a major producer-distributor operating in the state, the blow would have been a hard one for National Theatres, of which Fox-Midwest is a subsidiary, had the divorcement bill attained passage. Fox-Midwest has 45 houses in Kansas. National Theatres is controlled by 20th-Fox.

Bert Prager Resigns; Inaugurated M-G Deal

Bert Prager, radio director of the Donahue & Coe, agency, has resigned, effective as soon as a successor can be found. Tentative date of departure is April 5.

As D. & C. radio head Prager conceived and launched the current 'The Lion's Roar' program on WJZ-Blue for Metro-Goldwyn-Mayer, the first film company to sponsor a regular network series. Victor Borge this week replaced Stoopnagle on the show. Before joining the agency last October, he was with Benton & Bowles.

[The war's effect on the exploitation activities of motion picture distributors, from the viewpoint of the expanded use of spot radio time, is the theme of the lead story on page 25. Every one of the major film companies is now buying radio time in some form or another.—Ed.]

UA's 3 New Branch Heads, Stoddard Up in Boston; Theatres-Exchanges

Several changes in United Artists branch office personnel were reported last week.

Mark Silver succeeded Fred Rohrs as branch manager in Washington; Maury Orr replaced James Hendel as branch manager in Cleveland, and Edward Schrider replaced S. Nagler as branch manager in Vancouver.

C. L. Stoddard Upped

Boston, March 9.

Chester L. Stoddard, M. & P. Theatres district manager of Maine, New Hampshire and Vermont division, with headquarters in Portland, has been appointed chief film buyer for the entire circuit and will be located from now on in Boston. Martin J. Mullin and Samuel Pinanski, operators of the chain, made the announcement.

John B. Carroll, managing director of the Metropolitan theatre here, will succeed Stoddard at Portland, with Ben Rosenberg, manager of Paramount, taking over at Met; Abner Pinanski from the Fenway to the Paramount, and Arthur Morton from the Scolley to Pinanski's post.

Schine Rochester Shifts

Rochester, N. Y., March 9.

D. F. Barreca, manager of Schine's Riviera, resigned to go with WB in Pittsburgh. William Decker, recently switched from the Madison to the State, took charge of the Riviera, and William G. Mitchell, formerly with Par in Fremont, O., became manager of the State. Norman E. Wolk Schine relief manager, took over at the Liberty. Sam Shafer moved from the State to the Madison, taking the Schine candy depot to the new site.

Nat Beier Joins Paramount

Nat Beier, an oldtimer in sales, having formerly been with United Artists, the old World and Select companies, has joined Paramount to handle selling in the upstate New York and northern New Jersey territories, with headquarters at the N. Y. exchange.

He succeeds Herbert A. Kaufman, who a week ago was appointed branch manager in Seattle by Par, replacing Morris Segal, whose future plans are not indicated.

Astor Pix Expands in Canada

Robert M. Savini, president of Astor Pictures, left Thursday (4) for Toronto to huddle with executives of Superior Films, Inc., of Canada, which distributes Astor product above the border.

The name of Superior will be changed to Astor Pictures, Ltd., of Canada, and additional offices will be opened throughout the Dominion under an expansion move.

Matlack With Parker Circuit

Portland, Ore., March 9.

Jack Matlack, formerly with Hunt theatres, Medford, Ore., has joined Parker Theatres, Portland, as publicity director, replacing 'Wally' Rose, who went into the Merchant Marine.

NSS. Opening in West Va.

Pittsburgh, March 9.

National Screen Service is without a West Virginia sales manager again, Cy Seymour, who same on from N. Y. recently to take over the post, having resigned after only a week on the job. Meantime, Frank Berglas, whose army induction was recently postponed until the end of this month, is covering his old territory pending the appointment of a successor.

Elmer Fleishman, son of Harry Fleishman, who owns and operates the Brighton, has been discharged from the army for physical reasons, after eight months in the service, and will assist, as he did before being inducted, in the management of his father's house. A brother, Francis Fleishman, left for army at same time.

Gus Vaveris, owner of Majestic, Philipsburg, has appointed Virginia Courtright to the manager's berth at that house. She formerly had been the cashier at the Grand, Mt. Pleasant, another Vaveris house.

Blatt Brothers, who operate a circuit in this area, have petitioned WPB for permission to build a new modern theatre in Greenville, Pa., to provide additional facilities for that town's expanding population. Service men flooding Greenville now since an army camp, Shenango Personnel Replacement Depot, opened there a couple of months ago. Blatts have already purchased the site and their proposed house would have 1,200 seats.

Fire destroyed the Ashland, Ashland, W. Va., recently. House was owned and operated by O. B. Pearce.

Word has just reached here of the recent death in Watkins Glen, N. Y., of Frank H. Tooker, formerly of Pittsburgh. Tooker was engaged in the theatre business locally until 1924 when he and his son, George, purchased the Glen theatre in Watkins Glen.

Three former Film Row bookers, Cpl. Jack Waltner, RKO; Pvt. Marvin Wolfish, RKO, and Pvt. Nat Rosen, U, are all stationed at Fort Benjamin Harrison, Ind.

Harris circuit has awarded War Bonds for showmanship to managers F. R. Jackson, St. Mary's, Pa.; Les Bowser, Mt. Lebanon, and Bill Aiken, Jeannette.

Indpls Prices Up

Indianapolis, March 9.

All downtown first run film houses here are now operating at slightly tilted price scale, 30c till 6 and 40-50c at night, with night prices prevailing all day Sunday. Change from the former 28-44c scale, with boosts only for special attractions, already is reflected in substantial grosses. Stage show prices, 30-40-55c at the Circle and 30-40-55c at Keith's, remain unchanged, following increase several months ago.

School for Femmes

Charlotte, N. C., March 9.

The Carolinas' first training school for girl theatre managers has been started at Greensboro, N. C., by Kincey Theatres. Jack Austin, city manager of Charlotte, had a hand in the formation of the new school. It is understood that similar schools will be conducted in other larger cities of the Carolinas by the Kincey interests.

Sherburne Mgr. of Esquire, Frisco

San Francisco, March 9.

H. W. Sherburne has resigned as theatrical ad man at the Call-Bulletin to become manager of the Esquire, of the Blumenfeld circuit. He was formerly a theatre manager. Sherburne succeeds Ed Gates, army bound.

Jimmy Phoenix, who recently stepped out as manager of the Strand, a Golden State circuit subsequent runner, has joined the Howard Hughes reps playing 'The Outlaw' at the Tivoli.

Longer daylight hours induced Edward D. Keil, co-ordinator of theatre defense activities, to change hour at which daytime marquee and vertical illumination must be doused from 6:30 p.m. to 7 p.m.

Fox-West Coast will throw a party Thursday (11), at Palace Hotel, for all northern California mayors and newspaper publishers, as exploitation for the 20th-Fox pix, 'Hello, Frisco, Hello,' which will have it preem same day at the Fox here.

N. Y. Fox Confab

Conference of 20th-Fox N. Y. exchange personnel to discuss matters taken up at the recent district managers' sales confab will be held tomorrow (Thursday) and Friday at the Astor hotel, N. Y. A. W. Smith, eastern sales chief, and W. J. Kupper, assistant to Tom Connors, sales topper, will preside at the meeting which will go over sales problems and selling plans. Arthur Abeles, N. Y. manager, heads exchange contingent.

Reps from homeoffice sales staff will include Martin Moskowitz, Clarence Hill, Ray Moon, Harry Mersay, William J. Clark, Jack Fichelman, Roger Ferry, Eugene McEvoy and Jack Bloom.

CONSOLIDATED NET FOR 1942 $504,351

Net income of Consolidated Film Industries, which owns the controlling share in Republic Pictures, totalled $504,351 for 1942. Previous year it was $513,451. Consolidated showed $1.26 per preferred share earnings as against $128 in 1941.

Republic's estimated net operating income for the eight months ending last Dec. 31 amounted to $1,000,000 before Federal taxes and subject to usual year-end audit. Regular fiscal year ends in April. Consolidated report relates that such high-budgeter as 'Flying Tigers' and 'Ice-Capades Revue' are contributing to the upbeat in Republic's income.

Consolidated net, before $330,000 provided for Federal taxes, amounted to $834,351. Consolidated surplus at end of 1942 amounted to $4,220,330. Net sales of the corporation totalled $6,700,358.

Company's statement shows Consolidated owned 47% of Republic's outstanding capital stock, and that, in addition, it owns half of Cajo Co. stock, this company in turn owning 225,000 capital shares of Republic—or 36%.

Report also pointed out that Republic's loan indebtedness had been reduced by $627,475 (total being $4,269,094 as of last Dec. 31. It also indicated that further substantial reduction in the loan indebtedness is likely in the present year.

London Legits Strong; 'Arsenic' 11G, 'Face It' 8G, 'Rhine' 6G, 'Claudia' 6G

London, Feb. 15.

Allied victories are having their effect on the local legit boxoffices. Business almost everywhere is big. The following grosses on shows in the West End are more or less average estimates over a period of weeks, rather than any specific week.

The Estimates: $4 to the £

'A Little Bit of Fluff,' Ambassadors (2d week). Opened slowly, but building, with first week's intake around $3,000, profitable for this Walter W. Ellis revival. Looks like it'll stay awhile.

'Aren't Men Beasts?' Garrick (14th week). Revival has done very well since opening. Has been as high as $5,000, but now nearer $4,000, still profitable. Expected to stay till March, when being replaced by 'Brighton Rock,' currently undergoing tryout.

'Best Bib and Tucker,' Palladium (14th week). Capacity since opening, suffering slight drop during one raid week. Doing steady biz of $24,000 per week, plenty profitable. At this gait, looks cinch for entire summer.

'Arsenic and Old Lace,' Strand (7th week). A hit for Firth Shephard since the word go, with capacity and heavy advance bookings the rule. Doing steady $11,000. Certain to run through this year, and even for good part of next year. (This is, of course, the London production of the Broadway smash hit, now in its third year).

'Blithe Spirit,' Duchess (2d year). The daddy of 'em all, and now in its third theatre. Although not touching early figures, which were sometimes as high as $10,500, is still around $4,000, profitable, with overhead quite small. Can linger along for many more months.

'Claudia,' St. Martin's (18th week). One of the season's outstanding successes, barely affected by recent London air raid. Doing steady $6,000 per week, with advance bookings also healthy. Looks good for year's run.

'DuBarry Was a Lady,' Phoenix (15th week). Transferred end of December from His Majesty's theatre, where grosses some weeks topped $14,000. Here it is not doing these figures, but nearer $9,200, which is not so good for such an expensive show. If intake should not improve when days get longer, it's likely to vacate. But holding on for better prospects.

'Flare Path,' Apollo (22nd week). Has done fair since opening, although pretty slow in its early career; has gradually built up into hit. Now doing $7,000. Looks like staying for several more months. (War drama was a recent Broadway flop).

'Cinderella,' Stoll's (7th week). Has done exceedingly well, especially getting the kids' afternoon trade, and voted as best pantomime in London. Did around $24,000 per in its early weeks, but now dropping to around $20,000, still very profitable. Could stay for several more weeks, but must vacate in middle March, as Nervo and Knox, show's chief comics, are due in Coliseum revue.

'Fine and Dandy,' Saville (39th week). Has done exceedingly well for several months, grossing as high as $14,000 for many weeks. But is gradually dwindling. With intake now nearer $8,000, the chances of lengthy stay now remote.

'Full Swing,' Palace (43rd week). Has grossed plenty for Tom Arnold and Lee Ephraim, the producers, copping as much as $15,000 for many weeks, but now nearer $10,000, still good. Likely to stay for a few more months, with new Macrae-Menzies-Hulbert musical replacing.

'Jack and Jill,' His Majesty's (7th week). Repeated its last year's success, when it ran at the Palace for four months, with capacity for first four weeks topping $18,000 weekly. Now nearer $13,200, but still okay. Could stay for several more weeks, but must vacate as house is wanted by Jack Hylton for his 'Merry Widow' revival, and Arthur Askey, comic in 'J & J,' needed by Gainsborough Films for new picture. Hence folding due March 4.

'Let's Face It,' Hippodrome (12th week). Consistent capacity, and voted season's outstanding musical. Never below $18,000. Looks good for year's run, and then some. (Show is still a hit on Broadway).

'Mother Goose,' Coliseum (8th week). Has been money spinner, with very hefty matinee trade, topping $22,000 some weeks, but now nearer $14,000. Due to fold March 4 to make room for the Prince Littler-Nervo & Knox revue.

'Murder Without Crime,' Comedy (30th week). A definite click is this whodunit epic, grossing as much as $5,000 for many weeks, good for this small capacity house with low overhead. Has now dwindled to $2,800, satisfactory, and can linger at that rate. Talk of revival here of 'Vintage Wine,' the Ashley Duke-Seymour Hicks play, which was done some years ago.

'Sleeping Out,' Piccadilly (2d week). Started slowly, but gradually building, with Bernard Delfont, the producer, quite happy about prospects. Did close to $4,000 in its first stanza, and looks like staying.

'The Dancing Years,' Adelphi (46th week). Steady $13,500, hefty profit for both Tom Arnold, the producer, and Ivor Novello, the actor-author. No sign of diminution, and looks like running throughout this year. Novello has new one ready when time is ripe for replacement.

'The Doctor's Dilemma,' Haymarket (46th week). Revival has proved good venture for H. M. Tennent, Ltd., due entirely to popularity of Vivien Leigh. Has done as high as $7,200, but has now dwindled nearer $5,200, okay. Likely to linger for a month or two longer, as Miss Leigh will be wanted by Alexander Korda for his 'War and Peace' picture shortly.

'The House of Jeffreys,' Playhouse (9th week). Not drawing them in as expected. With intake around $2,500, there's very little in it. But likely to linger for while, with expectations of biz improving.

'The Desert Song,' Prince of Wales (5th week). Doing surprisingly well for revival, topping $9,200, profitable. At this rate it's good for several months. But must vacate end of March or early April to make room for George Black's new revue.

'The Streets of London,' Cambridge. No call for this burlesque-drama, with intake disappointing at $3,200, barely avoiding red side of ledger. Closed after fortnight.

'The Man Who Came to Dinner,' Savoy (2d year). Has cleaned up a packet for producer Firth Shepard, with steady intake of $10,000 per for many months. Was due to exit this month, when trade fell nearer $5,000, but has picked up since to around $6,500, and likely to stay to well into March, when one of the three new shows acquired by Shephard from America will replace.

'The Petrified Forest,' Globe (8th week). Opened to splendid reception, with intake averaging over $7,000 per. It slumped somewhat on return of raid warnings, but is now picking up to near $5,000. Cast mostly on percentage, and will undoubtedly stick awaiting expected improvement, which will be forthcoming when days get longer.

'Quiet Week End,' Wyndhams' (79th week). Has topped run of its predecessor, 'Quiet Wedding,' by same author, and has cleaned up for producers Linnit & Dunfee. For many months, the intake exceeded $7,200, but now nearer $5,200, which is still very profitable, as overhead is pretty low. At this gait it's good for many more months.

'Venus Come to Town,' Whitehall (18th week). Steady $4,000, with overhead pretty low. Looks good for months, but theatre may be taken over by George Black for his 'Damaged Goods' revival.

'Waltz Without End,' Lyric (18th week). This Eric Maschwitz musical, sponsored by Jack Buchanan, did not fare well when it opened at the Cambridge theatre end of last September, and looked like folding. Then Buchanan acquired lease of Lyric theatre, where he decided to transfer show. The change of house has brought better luck, although cannot be said to have reaped a harvest at $5,600, which it is averaging, as show is expensive to operate. But Buchanan has faith in 'Waltz,' and intends to run it till days lengthen out, when he figures patronage is bound to improve.

'Watch on the Rhine,' Aldwych (41st week). Has had splendid patronage in its lengthy run, having cleared some very good profit for H. M. Tennent, Ltd., the promoters. At times its intake exceeded $9,000 per week for many months. Suffered drop recently, due to air raid threats, to $6,000. But has since upped to nearer $7,600, at which it is good for some time.

Current London Shows

London, March 9.

'Arsenic and Old Lace,' Strand.
'Best Bib & Tucker,' Palladium.
'Blithe Spirit,' Duchess.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Doctor's Dilemma,' Haymarket.
'Du Barry Was a Lady,' Phoenix.
'Flare Path,' Apollo.
'Full Swing,' Palace.
'Get Load of This,' Wales.
'House of Jeffreys,' Playhouse
'Let's Face It,' Hippodrome.
'Little Bit of Fluff,' Ambassador.
'Man Who Came to Dinner,' Savoy.
'Men in Shadow,' Vaudeville.
'Merry Widow,' Majesty's.
'Month in the Country,' St. James.
'Murder Without Crime,' Comedy.
'Old Chelsea,' Prince's.
'Petrified Forest,' Globe.
'Quiet Week-End,' Wyndham's.
'Sleeping Out,' Piccadilly.
'Watch on the Rhine,' Aldwych.
'Venus Comes to Town,' Whitehall.

COMBAT NEW CUBAN B.O. TAX

Foreign sales managers and the Motion Picture Producers & Distributors Assn. are taking steps to combat the 'excessive' new admission tax proposed in Cuba, with a number of top film officials converging on Havana in the next few weeks. Irving Maas, acting foreign sales chief of 20th-Fox, already is there, but reportedly on new season product deals, and A. L. Pratchett, Paramount's Latin-American (excepting three countries) sales chief, arrived there this week.

The admission tax plan, reported to run as high as 20% on some prices, has been up before but the exhibitors refused to handle the load. Apparently the new taxation, while described as an admission tax, would be saddled on the distributors. It is so high and out of line with current business in Cuba as to be discriminatory, according to opinion expressed by some foreign managers.

Canadian Nat'l Expo Makes Post-War Plans

Toronto, March 9.

One year after the termination of the war, the Canadian National Exhibition will be in full swing again with a complete face lifting, directors were told at the annual meeting here. The 375-acre area and buildings were taken over by the Government two years ago as a training center for the army and the Royal Canadian Air Force.

The CNE has a $500,000 cash surplus; outstanding is the reimbursement for the two cancelled exhibitions and wartime rental of buildings which will be paid by Federal grant at the war's end.

Argentine's Raw Film Stock Woes Increase; D. C. Intervention Asked

Buenos Aires, March 2.

Official intervention by Administration of President Ramon S. Castillo to solve increasingly pressing issue of raw stock for Argentine film producers is being sought.

Academia de Artes y Ciencias Cinematograficas de la Argentina (Argentine Academy of Arts and Sciences) has asked the Government to officially take up the matter in Washington, declaring lack of stock has already started to paralyze the local industry, in which thousands are employed.

Group has also cabled Will Hays, apparently fearing that other efforts to date have been unsuccessful. Recently Dr. Augusto Rodriguez Larreta, representing the Asociacion de Productores de Peliculas Argentinas (producers' group), returned from the U. S. and declared that as a result of conferences with Under-Secretary Sumner Welles and with officials of the Office of the Coordinator of Inter-American Affairs promise of film stock has been secured.

Subsequently it was announced in the trade press that the Argentine Central Bank would handle the matter of distribution of stock and that all local producers would first have to fill out 'certificates of necessity' and then turn them over to the bank which would work out a distribution method in conjunction with the raw-stock-selling companies, Kodak and Dupont.

At meeting of the Academy at which the federal intervention was requested it was stated that one local producer (generally believed to be Sono Film) had about 1,000,000 meters of positive virgin stock and a lot more than 100,000 meters of negative and sound, but that other local producers had only enough for five, three and two pictures. Also stated that there was already much material being held in New Orleans lacking space. Speakers declared film was now being sold on the black market here for 1.50 pesos for positive and 2 pesos for negative. Prices formerly were about one-fifth of this.

Meanwhile, Argentine newsreel, Sucesos Argentinos, has announced discontinuance of its weekly edition for the duration. While giving no public reasons, owner Antonio Angel Diaz has privately circulated reports to the trade that it's due to his having been cut off from U. S. raw stock sources.

Yank Distribs Lay Off British War Loan Drive

London, March 9.

All American distributors are laying off support of Arthur Rank's 'Wings for Victoy' war loan drive.

Action purportedly was taken on the grounds that U.S. laws do not permit them to subscribe.

'Gentleman Jim' Neat $7,500 in Buenos Aires; 'Town' Repeat, $6,300

Buenos Aires, Feb. 27.

Errol Flynn's legal difficulties appear to have hypoed interest in 'Gentleman Jim' (WB). Did a neat 30,000 pesos (about $7,500 at the Opera, best of this week, with only holdover of 'Talk of the Town' (Col) coming anywhere near.

Other estimates, all given in Argentine pesos, currently at about 27c U. S., follow:

Ambassador (Lautaret & Cavallo) (1,400; 2.50; 2.00). 'Guerra Gaucha' (AAA, Arg. made). End of 14th week and up to previous week's standard of around 8,500.

Rex (Cordero, Cavallo & Lautaret) (3,305; 2.50; 2.00). 'Jackass Mail' (M-G). So-so 12,000, with Wally Beery having no particularly strong appeal here. Last week, 'Rendezvous in the Pacific' (M-G), off to 10,000.

Ocean (Coll, Gatti & Cia.) (2,800; 1.50). 'Talk of Town' (Col). Strong repeat-stanza gross of 25,000 ($6,300). Moving to Broadway for continued pop-price stay. Last week, best in town for solid 32,000.

Opera (Lococo) (2,400; 2.50; 2.00). 'Gentleman Jim' (WB). Pacesetting 30,000. Should hold over but prior bookings eliminated possibility. Last week, 'Can't Escape Forever' (WB) and Muguet and Albaicin, Spanish dance team, so-so 14,000.

Monumental (Coll, Gatti & Cia.) (1,300; 1.50; 1.00). 'Great Waltz' (M-G). Reissue fair 10,000. Last week, 'United We Stand' (20th), o.k. 10,000 for second stanza after opening to o.k. 13,000.

Normandie (Lococo) (1,400; 2.00; 1.50). 'Casa de Mujeres' ('House for Women') (Mexican-made). Fairish 6,000 and had been expected to do better. Last week, 'To Be Or Not to Be' (UA), third week of pop-price run at this house with neat 7,500.

Broadway (Lautaret & Cavallo) (2,863; 2.50; 2.00). 'La Hija del Ministro' ('Minister's Daughter') (Lumiton, Arg. made). Probably less than 5,000 after so-so 8,000 opener.

Suipacha (Lococo) (950; 2.50; 2.00). 'Count of Monte Cristo' (Mexican made). Holding up o.k. with 5,000 on the third week. Last week, drew about 7,500 after 11,000 opener.

Argentina Sono Blaze Won't Halt Pix Schedule

Buenos Aires, March 2.

Despite almost complete destruction of studio properties in a five-hour blaze, Argentina Sono Film, oldest and largest of national producers, has announced plans to continue 1943 shooting schedule without delay. Fire, which caused damage estimated at over 1,000,000 Argentine pesos, cindered sound cameras and equipment, several sets for a new musical provisionally titled 'Tu Sueno y el Mio,' plus master stages and buildings.

Sono, which last year produced 25% of national-mades, announced through Angel Luis Mentasti, prexy, that reconstruction would begin at once. Added that two films, 'Candida, La Mujer del Ano' with Nini Marshal and 'Son Cartas de Amor,' both skedded for release shortly, were in the lab and would be preemed on time. Expected studio will use facilities of Pampa Film whose head Dr. Clodomiro Zavalia, has already offered aid, as well as lot of Lumiton headed by Dr. Cesar J. Guerrico, and San Miguel, whose chief is Don Miguel Machinandiarena.

Kastner to Leave OWI To Re-Enter Film Biz

Lacy Kastner, formerly European manager for United Artists, is planning to leave the Office of War Information overseas film division sometime this month. Understood that Kastner will quit to re-enter the film industry.

There is a possibility of his joining Columbia Pictures. Talk has been, too, that Kastner might fill the vacancy caused by the death of Arthur A. Lee, as U. S. rep of Gaumont-British.

Aussie Elimination of Duals Seen, With Longer Playing Time for Singles

Sydney, Feb. 10.

Many major theatre operators, plus distribs, foresee a big product drop in Australia by the middle of the year. Drop, they say, will mean the end of dual bills, long looked upon as a curse by most theatre operators, and the necessity to conserve as much product as possible to take care of the latter part of '43. They're not predicting anything for 1944.

Gordon Ellis, head of British Empire Films, handling also product from Monogram and Republic, told 'Variety' he could see a drop in product around next June, although presently his unit had ample material on hand to take care of exhibs' needs.

Stanley Higginson, Warners, pointed out that the drop was certain to see pix, now presently yanked off rather quickly, given much longer playing time. In Higginson's opinion, exhibs and distribs will have to cooperate more fully to see that all product is played to the limit. In all probability single features would replace duals in most centres.

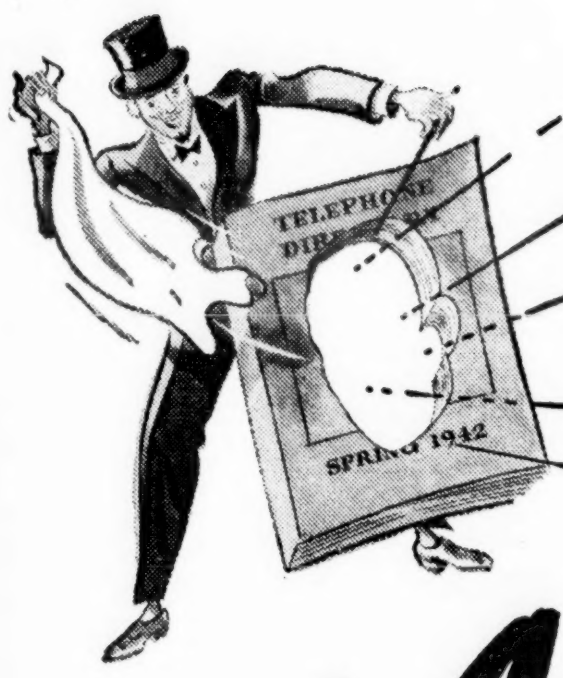
The eight major U. S. distrib units operating here have imported around 350 pix per annum.

Under an Aussie law, every exhib has the right to reject 25% of product. In some cases exhibs have overbought to keep out opposition and pix have been shelved. Product lowering will, in the opinion of trade men, see the end of overbuying by any loop, and will also be the means of conserving product to the limit, meaning that all pix imported here will be given screen dates.

From information gained by 'Variety,' the 1943 product setup is as follows: Metro, 36; Fox, 36; Warners, 26; Universal, 40; Columbia, 40; UA, 20; Par, 32; RKO, 28. This makes a total of 258.

Theatre men are making plans to educate public to single features, and to eliminate by propaganda the duals. Theatre men feel sure that product cutdown will mean higher-grade pix from the Hollywood mills, while distribs see the wipeout of rejection as exhibs need product to keep theatres in full-time operation.

SOME MORE OF "THAT OLD BLACK MAGIC" FROM PARAMOUNT



ALAN LADD

One Year Ago Just A Name In The Phone Book—
And Today He's

Doubling N.Y. Rialto's long-run record in 6 epic weeks
Topping "Glass Key" by 70% at Toledo Paramount
"Torrid"* at Stanley, Pitt.—"A smash"* at Para., Newark
Pulling 1000 fan letters a day, in

"LUCKY JORDAN"

Come and get him while there's still Time!

RED CROSS WEEK APRIL 1-7 Paramount Pictures

* Says "Variety"

with HELEN WALKER · MABEL PAIGE · Sheldon Leonard · Marie McDonald · Directed by Frank Tuttle · Screen Play by Darrell Ware and Karl Tunberg

SOLDIER-ACTORS 'ESSENTIAL'

Russia's Stance on Morale

Washington, March 9.

Soviet film stars, screen writers, directors for both stage and screen and novelists are aiding the Russian army, but as artists, not as soldiers, the Soviet Embassy revealed Monday (8). Early in the war with Germany they were drafted, but the national leaders decided that it was essential to maintain culture, so those writers, directors and actors who had been called or volunteered, were immediately sent back to their former employment.

'Our soldiers love music, the theatre, literature and the cinema,' an embassy spokesman said. 'Entertainers and motion picture shows are brought right up to the men behind the lines,' he added.

Support Pledged For Coe's Public Relations Drive

Distribution reps, sales managers, exhibitor leaders and other industry chiefs pledged Charles F. 'Socker' Coe, Motion Picture Producers & Distributors Ass. v.p., and chief counsel, full support of the public relations campaign he heads, yesterday (Tuesday) afternoon, following his address before the Sales Executive Club at the Roosevelt hotel, New York.

Bill Rodgers, Metro sales chief, who presided at the industry after-luncheon session, lauded the Coe talk at the Sales Executives' luncheon saying he was prouder than ever of having a part in the industry after hearing the speech.

Reiterating his basic idea, as presented in Boston recently, that the main purpose of the goodwill program is to fill theatres and keep them filled, Coe outlined the course of action to follow. Now planned that every community be given a proper insight into the picture business, and at the same time its significance re-sold to the industry itself. Coe stated that he felt the day has passed when the industry has anything to apologize for. He contended that the public relations program will get nowhere without the full help of leaders such as attended the after-luncheon session.

Trace Belittlers

Coe related that part of the program would include ferreting out and tracing the source of any industry attack as well as presenting the film business as a vital community asset. Harry Brandt, speaking as an independent exhibitor, he said, praised the program.

Coe said that 'while we may not make the best pictures, we certainly make them better than anybody else in the world.'

He quoted from a letter from his son, now in the South Pacific fighting zone, as to the way U.S. fighting forces regard motion pictures. Letter explained that 7,000 men would sit through an open air show without thinking of leaving despite rainfall during the performance. Also that some pictures are viewed three or four times.

One angle pointed up by Coe, that the public's attendance at the theatre enables the industry to send 16-millimeter copies of all pictures to every American fighting front—may be incorporated into the industry's institutional publicity campaign.

Pick Nitery Patrons

Continued from page 1

sailor' routine and just buying vintage stuff in heedless quantities, paying well for service, etc. Much of it is nouveau riche defense worker coin, but even the ex-clerk at $25 who's now a $100-a-week riveter must realize there are such things as fixed obligations, taxes, etc.

The tax thing may become a blow-off headache for Uncle Sam, because it's apparent that some of these let's-spend-it-while-we-can disciples are completely unaware of future obligations.

Of course, apart from that, there is the fact that you can't buy that new frigidaire or the new auto or similar luxuries, so the kiddies are seemingly spending it on themselves in this new-found era of profligacy.

Skouras Theatres Trial Adjourned to April 5

Granting the request of Assistant U. S. Attorney Bruno Schachner for postponement of the conspiracy trial of George P. Skouras, Skouras Theatres Corp., Harvey B. Nevins and the Kitman Corp., Federal Judge Henry W. Goddard on Monday (8) adjourned the trial until April 5.

The indictment is a result of an alleged conspiracy to bribe a Government agent. A Federal inquiry, into the bankruptcy of the Fox Theatres Corp., disclosed that the Skouras interests bought a large part of the assets, including the Academy of Music theatre, in N. Y., which required the approval of former Judge Martin T. Manton, convicted of conspiracy and removed from the bench. The theatre, according to the Government, was worth $1,000,000 and sold for less than $300,000.

Super Radio

Continued from page 1

have a thoroughgoing and efficient broadcast. It's my conjecture it'll be based on the best of the developments to date and those we will get out of the war in the FM and television field, perhaps including color television. It'll be a chain operation, carried by radio relay. Radio relay problems are pretty well licked now. It would naturally be chain operation, because we have the programming costs and the difficulty of programming television itself in the smaller stations.'

As result of last week's announcement that FCC is easing up on FM applications, it has received four requests for reinstatement of applications. They are from WDRC, Hartford; Amarillo Broadcasting Co., Texas; Houston Printing Corp., Houston, and Bremer Corp., Jersey City. They'll be held on file until after the war.

Goodman, James

Continued from page 2

leaders who promote hoofing, but not on their own hoofs.

Not only McDevitt but a flock of jitterbugs, who had been stropping their insteps on waxed floors to the rhythm of inspirational music, began to wonder if the maestros who tooted their horns or thumped their skins were honestly jivish on the hoof. So a dozen of the world's top band names stepped out of character and flicked their hoofs instead of their batons. They were accompanied by a dozen gals from the film studios, who had been trained in the terpsichorean art—at least enough to protect their bunions from the wayward gams of their musical partners.

The partners were Harry James, Tommy Dorsey, Benny Goodman, Woody Herman, Al Donahue, Eddie LeBaron, but other leaders ducked it. All maestros in art of musical hotfoot, but not so hot on their own feet. The technicians who sat in judgment were Los Angeles' columnists, more accustomed to sitting than to dancing.

Five for Johnson at 20th

Hollywood, March 9.

Nunnally Johnson drew 'Two-Faced Quilligan' as an addition to his producer schedule at 20th-Fox, making a total of five to date.

Others on the Johnson slate are 'The Last Best Hope,' 'Holy Matrimony,' 'The Night the World Shook' and 'Keys of the Kingdom.'

PIX BIZ DRIVE TO EASE MALE STARS

Hollywood is warming up a concerted educational campaign to convince the public that soldier-actors are an essential part of the effort to cultivate national morale, at home and in Army camps, in an effort to ease the male talent shortage through loans of stars from the military services.

Pointed out that England, after several years of closeup war, is permitting actors to be recalled from the armed forces for one-picture assignments, whenever the part is considered important to war morale.

Public opinion in England, however, was for a long time antagonistic to recall of actors to make films as long as players were being paid their civilian salaries. As a result, performers frequently agreed to appear in films for no more than their Army pay and public hostility ceased when this became generally known.

Drew Pearson, in his 'Washington Merry-Go-Round' syndicated column March 8, relates that when Gregory Ratoff told Ambassador Litvinoff that he was directing a film about Russia and had hoped to get Robert Taylor for the picture, the Russian Ambassador stated, 'I don't understand. You take men who can do most for morale and send them to shoot a rifle. We exempt leading actors.' (Taylor was released for the Russian picture).

Pearson recalls, also, that key actors were deferred in the last war, that Britain first drafted film actors and later realized its mistake. Stated Peason further: 'We made a start to deferment. There was some resentment, several actors volunteered, now it's up in the air. The industry would like the question decided. Then there would be no stigma on an actor for acting.'

M-G, Irwin Shaw

Continued from page 2

tists Guild so far has nixed that phase of the deal.

One phase of the M-G-M proposal is unusual. That is that the studio would not have control of the legit production, or be able to curtail the Broadway or road engagements. As outlined, the deal is along the lines of the same company's contract several seasons ago for the purchase of 'The Philadelphia Story' from Katharine Hepburn. In that case, however, the actress herself had bought the screen rights in advance and subsequently resold them to the studio for a percentage of the picture's gross.

In the present instance, since the deal would be an exception to standard Minimum Basic Agreement terms, it would involve signing a special agreement with the legit producer, the firm of Norman Bel Geddes, Max Reinhardt and Richard Myers. According to present plans, Reinhardt would stage the show, with Geraldine Fitzgerald mentioned for a leading part.

Vernon Duke

Continued from page 2

and Rochester, with Duke Ellington's orch treating them instrumentally.

Under his longhaired (real) name of Vladimir Dukelsky, Duke has composed a violin concerto which the Boston Symphony Orchestra plays on March 19, with Ruth Posselt as soloist and Richard Burgin conducting. The following evening the conerto will have its radio premiere on the WJZ-Blue network at 8:15 p.m.

Third Duke score (with Howard Dietz) preems at Boston March 22, when the new Vinton Freedley production, 'Dancing in the Streets' bows in at the Shubert for a tryout.

Duke's scores from 'The Ziegfeld Follies of 1936' and 'The Show Is On,' incidentally, are being released this month to USO-Camp Shows for use by soldiers and sailors putting on their own shows.

OWI Makes First Move to Get Talent Deferred; Supports Kyser Appeal

Washington, March 9.

First step by a Government agency toward obtaining draft deferments for actors and musicians as 'necessary' men has been initiated by the Office of War Information, which is supporting an appeal to President Roosevelt from a draft board ruling putting Kay Kyser, the bandleader, in Class 1A.

Although the British and Russians have made sweeping deferments in the categories, War Manpower Commission continues to turn a deaf ear, demanding more proof that they are 'essential.' Biggest action by OWI has been the Kyser case, with a milder interest shown in obtaining a temporary holdup for Robert Taylor.

Kyser's appeal from the 1A status given him by his local draft board at Rocky Mount, N. C., reached the President's Appeal Committee of the Selective Service system, nation's top appeal agency, several days ago. Kyser carried it up, at the request of Elmer Davis, OWI chief, it was learned here, because Davis considers the orch leader an invaluable man where he is now. Pointed out by Davis that Kyser's membership on OWI's Radio Advisory Council is important and in addition his bond-selling tours have raised millions. His shows, too, in war plants, says Davis, have been a valuable morale factor.

Taylor's Russe Pic

However, an OWI spokesman told 'Variety' the agency does not intend to apply for deferments for all show people, confining the appeals to those linked up with OWI activities. Exception, pointed out, is Robert Taylor, with Lowell Mellett, chief of the OWI motion picture division, going to bat for him because he's wanted in Hollywood to star in a film on Russia.

It's denied here that Taylor was 'fixed up' by a three-way brass-hat play—Russian Ambassador Litvinov to Elmer Davis to Navy Secretary Frank Knox. What actually happened was that, after Taylor had been accepted for a Navy commission, he was needed for the picture. Mellett approached the Navy Dept. to find out whether he could be released long enough to make it. Check of the records showed it would be several weeks before Taylor would be sworn into naval air transport. Mellett was told it would be okay for him to start the picture and that, if it were unfinished by the time Taylor was due for induction, he would be allowed an additional three or four weeks to finish the film. Manpower commission continues pretty grim on the subject.

'We agree the production of motion pictures is essential,' said Louis Levene, of War Manpower Commission planning division, 'but we have not yet been given any cleancut evident that there is a shortage of qualified actors to meet the need of the film industry for morale-building. There will be no general deferments until we are so convinced.

'There may be special circumstances surrounding particular people and those cases will be taken up, one by one.'

Soviet embassy here says it manages to get enough men for its armed forces without touching cultural morale-building activities. It has exempted from the draft actors, playwrights, novelists, directors and musicians. Even those who enlisted in the army were sent back to their jobs in music and show biz.

Considine's Metro Film On Sen. Leland Stanford

Hollywood, March 9.

John W. Considine, Jr., is taking three months leave from Metro to assemble data and work on the life story of Senator and Mrs. Leland Stanford which he will produce for Metro. His current production schedule at the studio is cleaned up. Considine was student at Stanford before the last war and when mustered out of the Navy completed his schooling at Yale and Oxford.

He and wife are passing most of their vacation around Palo Alto, California seat of Stanford U., conferring with Dr. Ray Lyman Wilbur, president emeritus, and others who knew the Standford family.

D. C. Stance On Mickey Rooney

Washington, March 9.

Both at Capitol Hill in the cloakrooms, and at the War Manpower Commission, Metro-Goldwyn-Mayer's draft appeal on behalf of Mickey Rooney was expected to be summarily turned down by the ruling board. In official circles it was stated informally that Metro made a tactical blunder in making Mickey Rooney the subject of a test case as to whether actors were essential to the industry and deferable.

Rooney, it was pointed out, had wealth, prestige and the influence which these things imply. The public reaction to his deferment would be distinctly unfavorable it was stated, since the general impression would be the decision was dictated by industry 'pull.' Belief is the industry could have made a better test case for some actor less important and without star rating.

All four Washington newspapers supported Metro's claim that actor Rooney was unique and distinctive, more valuable on the Hollywood lots making pictures than shouldering a gun.

Jolson On Draft

Continued from page 1

consideration given any of us,' he argues.

'What's the good of the pros and cons in the daily press, that England at first did that, but later did this, or that Russia feels this or that way about its artists, novelists, etc., in the interests of morale and culture, because the stigma will always linger, so long as Washington doesn't do something about this situation.

'It had to come, of course, because it was only a question of time when somebody or another would force the issue. Nobody can dispute the terrific Bondwagon job Kyser did, and that goes for the others.

'That's why I say, let us all become soldiers of morale; let's go to the front-line trenches, if it's a matter of whether you're better as a morale-lifter or as a gun-toter.

'The Government should know by now which is more valuable, and, once decided, then not embarrass us show people and have some draft board arbitrarily say 'nuts to actors,' and put us all on the spot.

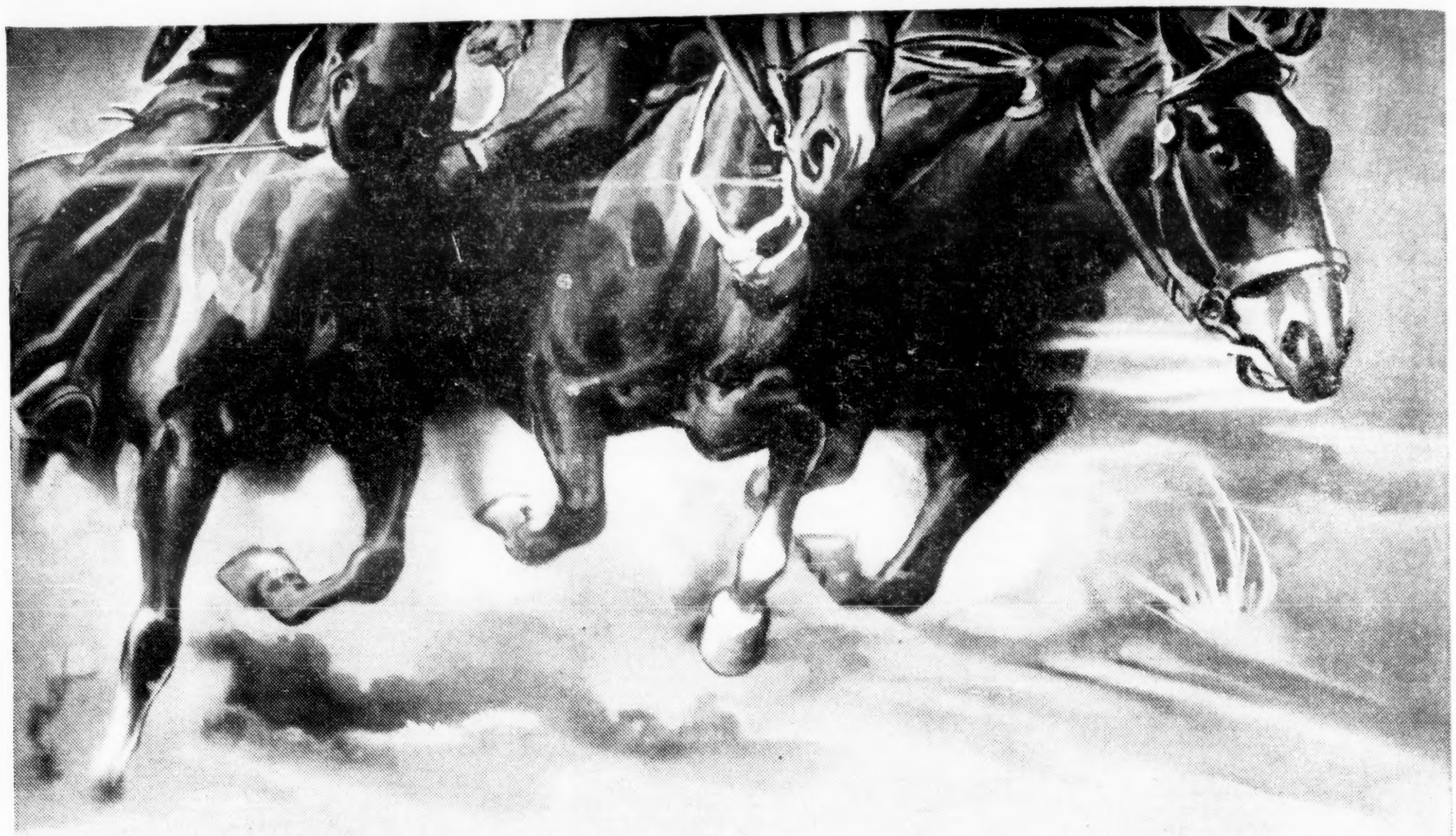
'Put Cary Grant and Pat O'Brien and myself in an Entertainment Corps uniform, such as the war correspondents wear, and keep sending us all over this global front. Then we go, not as civilians, but as official Army personnel, or with a quasi-military obligation. Then nobody can carp about pursuing his civilian entertainment; nobody need crack wise that 'They all look alike when they're wearing a uniform'; and morale can really be put on a rationed and rational system. Anyway, there's my sentiments.'

Next Whistle Stop—B'klyn

Hollywood, March 9.

Top femme roles in 'Whistling In Brooklyn,' the third Red Skelton whistling starrer at Metro, go to Ann Rutherford and Jean Rogers.

Picture is slated for autumn production, following Skelton's summer tour of Army camps. S. Sylvan Simon is slated to direct, with George Haight producing.



Galloping your way ...and what a WALLOP it PACKS!

IN BREATHTAKING TECHNICOLOR!

THE DESPERADOES

COLUMBIA PICTURES

with RANDOLPH SCOTT · EVELYN KEYES · GLENN FORD · CLAIRE TREVOR · EDGAR BUCHANAN

Screen play by Robert Carson · Produced by HARRY JOE BROWN · Directed by CHARLES VIDOR · A COLUMBIA PICTURE

MAKE EVERY DAY WAR BOND DAY!

Film Reviews

Continued from page 15

DIXIE DUGAN

and one of Ellison and Helene Reynolds; in addition to plenty of footage on screwball family of Miss Andrews, with Charlotte Greenwood and Charlie Ruggles cast as the parents. Cast members find inadequate script and static direction too great a handicap to overcome for more than walking through lines and display of broad characterizations.

Walt.

Rhythm of the Islands

(MUSICAL)

Hollywood, March 5.

Universal release of Bernard Burton production. Stars Allan Jones, Jane Frazee, Andy Devine. Directed by Roy William Neill. Screenplay by Oscar Brodney and M. M. Musselman; original by Brodney; camera, George Robinson; editor, Paul Landres; asst. director, Melville Shyer; musical director, Charles Previn; songs, Dave Franklin, Louis Herscher-Andy Iona, Inez James-Buddy Pepper-Frank Skinner. Previewed at studio March 4, '43. Running time, **60 MINS.**

Tommy ..... Allan Jones
Joan Holton ..... Jane Frazee
Eddie Dolan ..... Andy Devine
Mr. Holton ..... Ernest Truex
Mrs. Holton ..... Marjorie Gateson
Susie Dugan ..... Mary Wickes
Luani ..... Acquanetta
Chief Naboru ..... Nestor Paiva
Martin ..... John Maxwell
Abercrombie ..... Marco Anderson
The Step-Brothers
The Horton Dancers

Another in Universal's series of program filmusicals, 'Rhythm of the Islands' acceptably fulfills its purpose of providing an hour's diverting footage for dual support in the general runs.

There's no attempt to be serious, and yarn unfolds with tongue-in-cheek attitude towards previous South Sea Island romantic numbers. It's a slight framework for story background, but sufficient on which to hang the several songs and periodic laugh lines.

Specific island is synthetic setup for tourists, with Allan Jones posing as native chief, and Andy Devine as a beachcomber. In regulation coconut and palm-tree setting, pair try to unload purchase contract of the isle, and wind up peddling it to millionaire Ernest Truex, while latter's daughter, Jane Frazee, falls in love with synthetic chieftain Jones. Yarn is spun deliberately on diverting tempo, and carries unpretentious mounting.

Jones and Miss Frazee team up for the romantic interludes, while Andy Devine dashes off moderate potions of comedy with elongated Mary Wickes. Adequate support is provided by Truex, Marjorie Gateson, Acquanetta and John Maxwell, while the Step Bros., dance trio, and Horton Dancers are on briefly for specialty numbers.

Total of five songs and unreeled, with Jones handling them with good delivery. Best seems to be 'I've Set My Mind On You,' a romantic tune with good rhythm. Direction is okay.

Walt.

HE HIRED THE BOSS

Hollywood, March 8.

20th-Fox release of Sol M. Wurtzel production. Features Stuart Erwin, Evelyn Venable. Directed by Thomas Z. Loring. Screenplay by Ben Markson and Irving Cummings, Jr.; based on a story by Peter B. Kyne; camera, Glen MacWilliams; editor, Louis Loeffler. Tradeshown March 8, '43. Running time, **72 MINS.**

Hubert Wilkins ..... Stuart Erwin
Emily Conway ..... Evelyn Venable
Mr. Bates ..... Thurston Hall
Sally Conway ..... Vivian Blaine
Don Bates ..... William T. Orr
Jimmy ..... Bennie Bartlett
Clark ..... James Bush
Fuller ..... Chick Chandler
Jordan ..... Hugh Beaumont
Stokes ..... Ken Christy
Mason ..... Robert Emmett Keane
Hank ..... Harold Goodwin
Driver ..... Eddie Acuff
Butler ..... Charles Coleman
Mailman ..... Syd Saylor
Perry ..... Emmett Vogan
Carter ..... Ralph Dunn

This remake of '$10 Raise,' originally turned out seven years ago, is a decidedly synthetic tale of a timid milquetoaster who finally turns into an aggressive individual in the final half reel. Low marquee voltage and other factors drop this to dual support spot.

Peter B. Kyne's original tale has been modernized, bringing it up to current date with indirect war motivation sprinkled along the way. Stuart Erwin is a methodical bookkeeper for importer Thurston Hall, waiting for a $10 raise to marry stenographer Evelyn Venable. Latter takes initiative in romance but Erwin gets army induction notice, fails final physical and returns for old job, getting a lower post from blustering Hall. Latter finds difficulty in paying a bank loan, while Erwin assumes the lots from a breezy salesman who defaulted in personal debt. Property turns out to be coin bonanza, with Erwin taking over firm by paying debts with proceeds—and he hires his boss to run the layout.

Script drags in a gang of silk thieves hijacking stocks from firm's warehouse, giving Erwin chance for actionful climax. Picture has several mild laugh moments, but on the whole hits moderate gait that holds it to regulation dual programmer category.

Director Thomas Z. Loring did the best he could with the material at hand and same applies to cast. Erwin, in portraying timid plodder, does okay, and Miss Venable marks her screen return in satisfactory fashion.

Ridin' Down the Canyon

(SONGS)

Republic release of Harry Gray production. Stars Roy Rogers and George 'Gabby' Hayes; features Bob Nolan and Sons of Pioneers, Dee 'Buzzy' Henry, Linda Hayes, Addison Richards and Lorna Gray. Directed by Joseph Kane. Story, Robert Williams and Norman Houston; adaptation, Albert DeMond; songs, Tim Spencer and Bob Nolan; editor, Edward Mann; camera, Jack Marta. At New York, N. Y., half dual bill, week March 2, '43. Running time, **55 MINS.**

Roy ..... Roy Rogers
'Gabby' ..... George 'Gabby' Hayes
Themselves ..... Bob Nolan and the Sons of the Pioneers
Bobbie Blake ..... Dee (Buzzy) Henry
Alice Blake ..... Linda Hayes
Jordan ..... Addison Richards
Barbara Joyce ..... Lorna Gray
Jailer ..... Olin Howlin
Burt Wooster ..... James Seay
Pete ..... Hal Taliaferro
Jim Fellowes ..... Forrest Taylor
Lafe Collins ..... Roy Barcroft

With rustlers hard to avoid in westerns, 'Ridin' Down the Canyon,' another in the Roy Rogers series, gives it a bit of a twist by using horses instead of cattle as prey of the badmen. The result is only fair since the story lacks strength, but an offset is a lot of excellent dialog, principally for comedy purposes. This and the performances save the picture from being considerably below average.

Plot concerns a well-organized gang of rustlers posing as respectable citizens, who plunder ranchers of the wild horses they have rounded up for sale to the Government for wartime uses. Leader is the operator of a dude ranch, which serves as setting for one of the songs done by Rogers, Bob Nolan and the Sons of the Pioneers choral group. It is 'Blue Prairie,' by Tim Spencer and Nolan, a good tune. Others, both by Spencer, are 'Sagebrush Symphony' and 'Curley Joe,' last-mentioned a novelty number of merit.

Love interest, tied to Rogers and Linda Hayes, is on the light side. A fine kid actor, Dee 'Buzzy' Henry, who speaks and screens well, figures rather prominently.

George 'Gabby' Hayes shoulders most of the comedy, doing very well, especially in view of the snappy laugh lines handed him. Others in the cast include Addison Richards, Lorna Gray, Olin Howlin and James Seay, all of whom acquit themselves creditably.

Char.

NIGHT FOR CRIME

Producers Releasing Corp. release of Lester Cutler production. Stars Glenda Farrell, Lyle Talbot; features Lina Basquette, Donald Kirke, Ralph Sanford, Forrest Taylor, Lynn Starr, Marjorie Manners. Directed by Alexis Thurn-Taxis. Story, Jimmy Starr; adaptation, Arthur St. Claire and Sherman Lowe; editor, Fred Bain; camera, Marcel Le Picard. At New York, N. Y., half dual bill, week March 2, '43. Running time, **75 MINS.**

Susan ..... Glenda Farrell
Joe ..... Lyle Talbot
Mona ..... Lina Basquette
Hart ..... Donald Kirke
Hoffman ..... Ralph Sanford
Williams ..... Forrest Taylor
Carol ..... Lynn Starr
Arthur ..... Ricki Vallin
Telephone Operator ..... Edna Harris
Ellen Smith ..... Marjorie Manners

Tedious murder melodrama located in Hollywood, this one could have been edited to about 60 minutes, but it still would probably have been slow. Boxoffice potentialities appear slender.

Story, an original by Jimmy Starr, Hollywood columnist, is a detailed and complicated one involving the murder of a film extra and the disappearance of a star in the middle of a picture's production. Others concerned include the production head of a studio, who recovers love letters that are endangering him; his publicity director, a Hollywood newspaper gal and local police.

Glenda Farrell and Lyle Talbot are paired above the title but vainly struggle with the action and the dialog. This is also true of others except that Ralph Sanford, as a dumb cop, gets along nicely and manages to produce some laughs.

Lina Basquette, of the old silent days, plays the film siren who disappears and is ultimately found dead, while Donald Kirke wrestles with the assignment of studio boss. Lessers include Forrest Taylor, police official; Lynn Starr, film player, and Marjorie Manners, extra who is strangled in the first reel. Routine performances are given by all.

Starr and three other Hollywood columnists appear in a brief inquest sequence, others being Erskine Johnson, Edwin Schallert and Harry Crocker.

Production of Lester Cutler is generally shoddy and the direction of Alexis Thurn-Taxis uninspired.

Char.

TO SPEED TELEGRAMS AT LOW COST—PHONE
Postal Telegraph
CHARGES FOR TELEGRAMS 'PHONED IN APPEAR ON YOUR TELEPHONE BILL.

Count Workers

Continued from page 5

to 38 are not to be discriminated against because the theatre business had not been specifically declared essential.

'While there has been no official declaration that this industry is 'essential,' there have been many unofficial utterances indicating that the Government hopes the theatres will continue full operation with enough manpower for efficient, safe operation.'

'Twilight' Status

Referring to complaints from various parts of the country that theatre workers had received communications from the U.S. Employment Service notifying them that they were 'not deferable' and suggesting that such personnel seek work in defense industries, the report points up that McNutt requested that his attention be called to any specific instances where branches of the U. S. Employment Service or any other agencies attempt to intervene in such a manner.

Regardless of temporary 'twilight' classification for theatre employees, show biz execs feel they must take into account possibility of further withdrawal of manpower from the industry as the war effort becomes intensified.

New Worries

Washington, March 9.

Show biz got a new manpower worry this week—possibility of losing men over 38. If it doesn't lose the unmarried older ones to the Army, the chances are about even that they may have to go to work on farms or in factories.

Biggest blast came out of the Manpower Commission Sunday (7) which ordered reclassification of all 4-H men from 38 to 45. There was a strong hint that some of them will be drafted this year for limited service and the door was opened wide for any who wish to duck the draft by working on farms or in war factories.

A WMC spokesman admitted unofficially to 'Variety' that the order was a shotgun aimed at a number of targets, that show biz is one of the targets.

Sunday's order by Paul V. McNutt, WMC chairman, abolished the 4-H class. These men, 38 to 45, are to be reclassified according to dependency and nature of occupation as are those between 18 and 38. Only difference is that the older men will have after their classification an 'H.' For example, 1-AH. The H, which means 'hold,' is a tip off on age which, it is claimed here, will be no bar to desk service.

This order followed by only a day the WMC four-point program for deferment of agricultural labor, a further invitation to the older boys to get back to the farms, particularly if they came from one in the first place and know how to milk a cow or run a tractor. This headache should be particularly tough on small town and village film houses, a large part of whose staffs lived on farms before moving to town.

F. P. Can.-Odeon

Continued from page 6

back to Toronto, on a hospital bed, still unable to talk or move.

Odeon rushed g.m. Haskell Masters from Toronto to sub for Robson, but Maccunn had the inside track and had an option on the most vital property needed. Without which the site was useless for a theatre.

FPC will be opposish for itself with the new house, exactly opposite its Capitol on King Square. The Capitol is the largest of the local picture setups. The new theatre would also be considered opposition for the Strand, operated by F. G. Spencer, diagonally opposite, and for the nearby Empire (St. John Amus. Co.), and Mayfair (Franklin & Herschorn).

Michigan Blue Laws

Continued from page 7

bloc is in an easy position to do what it wants on Sunday closings.

Nitery men are immediately concerned since the first proposal is a clampdown on all drinking places. The present law prohibits the sale of liquor on Sunday and the legislators now have under discussion extending the ban to beer and wine. John Bodenstab, business head of the Royal Ark Association of the liquor licensees, and other nitery representatives, went to Lansing last week to argue that the proposed blue law would lead to blind pigs and other violations.

Legislature also has expressed concern over the growing juvenile delinquency problem 'of the cities' and is in the mood to make its Sunday close law extensive enough to shut down pix houses on the holiday. One ruralite has argued that if the theatres closed, more youths would go to church on Sunday and there would be 'less of a youth problem.'

The Blue Law close would hit Detroit and other war centers hard since Sunday is the big day for the arsenal employees to do their spending. Pix houses get the bulk of biz on those days and last week boosted the prices in the hopes of spreading it better through the week. Niteries, too, get their share of whooping on Sundays and with the present law confining the customers to the light drinks have had no recent protests on disrupting the morale of war workers on the holiday.

However, the Sunday closing law, which has come close to passage in Michigan during recent sessions of the State body, seems closer to enactment at this time than ever before and at a time when it would do the greatest damage to biz.

Ga. Kills Bill

Atlanta, March 9.

Georgia senate killed a bill to authorize Sunday pix within 40 miles of military posts, rejecting the measure after it was hotly assailed as a move to 'desecrate the Sabbath.' Bill had been approved by the lower house. Senator Jeff Pope said he would move for its reconsideration.

Before being put to a vote, the bill was amended to provide that in cities and towns not now having Sunday films they would not be permitted until citizens balloted, and that exhibitors would have to bear half of election costs in such instances.

'Outlaw'

Continued from page 6

cisco by the religious and civic groups.'

The slash in film footage is reflected in the number of features gandered by the censors board here. Mrs. Carroll said that the board viewed 42 features in February, 1942, but sat through only 24 last month.

However, the slack was taken up here by the great number of Government shorts, which under State law must be viewed and approved by the censor board.

'Outlaw' OK in Frisco And May Be Extended

San Francisco, March 9.

Joe Blumenfeld (Blumenfeld circuit) has been dickering with George McCall, Howard Hughes' rep here, for a showing of 'The Outlaw' in the T & D theatre in Oakland. Blumenfeld sub-leased the Tivoli, Frisco, for the moveover of 'The Outlaw' when the Geary where it opened, reverted to type as a legit house, and has been amazed by crowds pix are drawing to a theatre that had been unable to get a quorum on numerous previous ventures during past year.

If Blumenfeld is successful in routing 'Outlaw' into T & D, it will be the first deal for the showing of the pic outside of Frisco.

New York Theatres

BEG. FRIDAY, MARCH 12
IDA LUPINO • DENNIS MORGAN • JOAN LESLIE
In Warner Bros. Hit!
"THE HARD WAY"
IN PERSON
INA RAY HUTTON and Her Orch.
From Hollywood
Jane WYMAN • Irene MANNING
Extra Special
JERRY LESTER
Buy War Bonds STRAND B'way & 47th St.

6th WEEK
'AIR FORCE'
Presented by Warner Bros.
Produced by Hal B. Wallis
A Howard Hawks Production
HOLLYWOOD THEATRE
Continuous • B'way & 51st St.

ROBERT DONAT in
"The Young Mr. Pitt"
Released by 20th Century-Fox
In Person On Stage GRACE MOORE
BUY BONDS ROXY 7th AVE. 50th ST.

MICHAEL TODD'S MUSICAL SMASH HITS!
ETHEL MERMAN
SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
with ALLEN JENKINS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.
"Enormously Funny" —Atkinson, Times
STAR AND GARTER
with BOBBY CLARK
GYPSY ROSE LEE
PROF LAMBERTI
MUSIC BOX, W. 45 St. Mats. Thurs. & Sat.
Both Productions Staged by HASSARD SHORT

See What Really Happens to
"HITLER'S CHILDREN"
IN PERSON
XAVIER CUGAT AND HIS ORCHESTRA
HENNY YOUNGMAN
PARAMOUNT, Times Square

RADIO CITY MUSIC HALL
"THEY GOT ME COVERED"
Spectacular Stage Productions

RKO PALACE B'WAY & 47th St.
Starts Tomorrow!
HENRY FONDA
MAUREEN O'HARA
'IMMORTAL SERGEANT'
—and—
'HE'S MY GUY'
Joan DAVIS • Dick FORAN

LOEW'S STATE Times Sq.
Last Times Wed.
"STAR SPANGLED RHYTHM"
On Stage
RAY KINNEY and Orch.
Starts Thurs. Mar. 11
Claudette COLBERT
Joel McCREA
"PALM BEACH STORY"
On Stage
WILL OSBORNE and Orch.

"The Perfect Skating Show"—Mantle, News.
50c, $1 AND $1.50, PLUS TAX
Sat. Nights Only 50c to $2.50 Plus Tax
Sonja Henie and Arthur M. Wirtz present
A Musical Extravaganza
STARS ON ICE
CENTER Th., Rockefeller Center, Ca. 5-5474
America's Only Ice Theatre
Evgs., Incl. Sun. 8:40 Mats. Wed., Sat., Sun.
Mail Orders Promptly Filled—No. Mon. Perf.

M-G-M presents
William Saroyan's
The HUMAN COMEDY
Starring MICKEY ROONEY
Directed by CLARENCE BROWN
BUY WAR BONDS
ASTOR Continuous Popular Prices B'WAY and 45th St.

ROBERT TAYLOR
Charles LAUGHTON • Brian DONLEVY
"STAND BY FOR ACTION"
Plus Big Stage Show
CAPITOL Broadway & 51st Street

Writers War Board Wants to Get Tough About Current World Issues

The Writers War Board may revise its policy to take a much more vigorous editorial position on current issues, both national and international. Such a change may be taken when the Board members have considered and discussed a suggested nine-point list of aims. The list in the form of a questionnaire was sent yesterday (Tuesday) by Rex Stout, WWB chairman, to members of the Board and its advisory council.

Adoption of a list of such concrete aims would be a distinct departure for the Board, which has previously pursued a policy of using writers and writing in any manner helpful to prosecution of the war, but has not attempted to define objectives so clearly. Whether any or all of the proposed list of aims will meet with approval of the Board is unknown, although most of the members are believed to favor most of the points in a general way.

However, in the past the board has been regarded as including a wide range of attitudes toward policy. A note at the top of the list of aims requests the members' comment at their earliest convenience, but it doesn't mention a vote on the matter. It asks, 'Should the Board support any or all of the aims and activities?'

Besides Chairman Stout, the Board includes Clifton Fadiman, Russel Crouse, Katharine Seymour, Margaret Leech, Robert Colwell, Jack Goodman, Paul Gallico, John P. Marquand, Rita Kleeman, Carl Carmer, Robert J. Landry and Franklin P. Adams, with Frederica Barach as executive-secretary.

Premieres

(*March* 10-21)

March 15

'Meaning of the News,' comment, with Joseph C. Harsch; 6:55-7 p.m. Mondays, Wednesdays, Thursdays, 12:25 a.m. Tuesdays, and 12:55 a.m. Fridays; WABC-CBS; Goodrich rubber, B.B.D.&O. agency.

March 21

'Voice of the Dairy Farmer,' talks by Everett Mitchell and Clifton Utley; 12:45-1 p.m. Sundays; WJZ-Blue; American Dairy Assn.; Campbell-Mithun agency.

OWI Burns Indies Via Mme. Chiang Exclusive to Nets

The independent stations' long standing peeve against the Office of War Information's radio policy, which they term pro-network, was further aggravated by its handling of Mme. Chiang Kai-shek's broadcast last Tuesday night (2) from Madison Square Garden in New York.

While Mme. Chiang's first U. S. airing on Feb. 18 before a joint session of Congress was carried by any station so desiring, because Congress wouldn't have tolerated any other arrangement, the second of her five scheduled mike talks was only aired by Mutual and CBS. Spokesmen for the N. Y. indies say they bid for broadcasting rights and that these were okayed by the Chinese News Service, which is handling her lecture tour, but local coverage was nixed by the OWI.

The indies claim that OWI called web representatives together in Washington, told them that Mme. Chiang was to make five talks, and that by tossing a coin two nets could get exclusive coverage of the first talk to be made outside Congressional halls. Mutual and CBS won, so when the next broadcast was aired, the locals were left out in the cold.

What riles them is the OWI's expectancy that they carry 16 war-effort messages daily, but when an event as significant as Mme. Chiang's Garden talk comes up, the OWI gives them the brush-off.

TALLMAN ON LOOSE

Quits Transamerican, Where He Adapted 'Reader's Digest' Program

Robert Tallman, adaptor of the 'Radio Reader's Digest' program, has resigned from Transamerican, effective Saturday (13), concluding a 13-week stint on the series. No successor has been chosen. E. J. Rosenberg, Transamerican business manager, is now 'Digest' script editor. The show is heard Sunday nights on CBS for Campbell's soup, through the Wheelock agency.

A number of others of the original production staff of 'Digest' have already left, including Henry Heyward, William Spier, Al Perkins, Diana Bourbon and Lyn Murray. Tallman's future plans are not completely set, but he'll probably free-lance, concentrating on 'Cavalcade of America' for B.B.D.&O. and 'Suspense' for CBS.

Texan Points Out How Gov't and Radio Can Hypo War Bond Sales

Washington, March 9.

Roy G. Terry, manager of KOCA, Kilgore, Tex., has suggested to the Treasury Department that it make use of the weekly meetings of about 2,000,000 civic club members in the United States in fostering war bond sales. Terry explained how he furnishes such meetings with his copy of the 'Treasury Star Parade' transcriptions, following broadcasts, along with the necessary playing and loudspeaker equipment.

Tery also pointed out how stations could build up goodwill among business leaders even outside the station's own town by likewise circulating these discs at their various meetings. He would ask that the loanees make sure to return the transcriptions because of the scarcity of vinolite.

Lois Frost, assistant manager of WNEW, New York, has resigned to join the WAACS.

OWI Surveying Output To Determine Where It Can Save in Radio

Washington, March 9.

War program managers of radio stations are asked to indicate deadwood in material poured out to them from Washington, in a new survey just put in the mails by the OWI Domestic Radio Bureau.

Twenty different programs have been listed, and the station men are requested to indicate whether the materials is O.K., N.G., or whether they have never received it before, but would like to get it. Material consists of transcriptions, background stuff, skeleton scripts, etc. The matter that is nixed by the majority will be dropped.

'In accordance with the President's instructions,' says Douglas Meservey, acting chief of the Domestic Radio Bureau, in an accompanying letter, 'this office is concerned with cutting down all non-essential informational materials, and our intention is to stop the issuance of material which does not in one way of another find its way on the air.'

Among the programs listed are: War Department's weekly 15 minute transcription 'Voice of the Army'; War Manpower's five and 10-minute scripts, 'Recruiting Women for War Industries; Treasury's background bulletins; 'human interest stories to radio home economics directors'; Treasury's song and star parades, transcriptions; five Agriculture programs; Interior script 'Your War Resources Reporter'; OWI's 'Neighborhood Call' and 'This Is Our Enemy'; and four programs of the Coordinator of Inter-American Affairs.

ASCAP's New Forms

Taking recognition of the pinch of personnel due to the war, ASCAP is issuing a simplified report for the use of stations which hold a local blanket commercial license. The new forms go into effect with the March accounting to ASCAP.

It marks the first time that ASCAP has changed this form. Changes wer made some time ago in the per-program license reports.

War Writers Bd. Submits Aims

Following is the suggested list of aims and activities sent this week to members of the Writers' War Board:

1. To warn all against negotiated peace overtures.
   (a) To counteract propaganda that Russia will drop out of the war, which will aid the Axis cry that we must all quit fighting and fight Bolshevism.
   (b) To expose the revival of isolationism now apparent by many signs.

2. Recognize that Fascism is a universal blight and that it has to be fought as hard at home as we are fighting the Axis abroad.
   (a) To stand up and fight against the tendency to cry Communist against any person who lifts a liberal voice; at the same time to make it clear that the old Communist tactic of crashing into and controlling such an organization as this will not be tolerated, and that persons who were pro-Axis until June 22, 1941, are not welcome.

3. To foster national unity, to act with utter independence of all partisan and domestic political interests, but to expose charlatanism wherever it appears; to oppose appeasement policies whenever and wherever they develop whether in the Executive or Legislative branches of the government.

4. To combat attempts at creating racial and religious discord and all other such tactics conforming to the pattern of Nazism.

5. To demand that the military stay out of political affairs and that the people insist upon the quick dissolution of military sway the moment the war ends; to insist that political elements remain out of military affairs.

6. To urge that alert citizenship is the essence of democracy, and that bad government, national, state or local is a detriment to it.

7. To uphold true freedom of expression but to combat these elements which make such freedom a mockery, cloaking sinister and even treasonable movements by invoking it.

8. To insist upon early and forthright peace aims, which would include:
   (a) An enlargement of the Atlantic Charter to condemn imperialism everywhere;
   (b) Explicit definition of the Four Freedoms so that the post-war world will be one in which these Freedoms will be more than mere phrases and assurance to the fighting men that they will not come back to a society conducted by and for the privileged;
   (c) To favor a means of enforcing peace by a world police organization following the war;
   (d) To support the principle of aid to all nations in world rehabilitation;
   (e) To insist upon full participation by all the United Nations in the war councils now, equal participation by them in making of post-war plans and uncompromising recognition of the sovereignty and dignity of small nations no less than of the individual man;
   (f) To challenge unremittingly the cynics who scoff at attempts to attain the idea.

9. Overall, the aims are to fight hard and unrelentingly and immediately against tendencies toward Fascism at home; to fight the war to win in every walk of life; including those where self-interest and comfort and partisanship still induce less than all out effort; to bring an understanding to all that the world can afford neither a makeshift peace nor a post-war way of life based upon compromise with principle. Just as this is a people's war against evils wrought by unbridled lust for power and politics gone amuck on the part of individuals, so it must be a people's peace in which not a few leaders but all the people of all the world must have a share.

Duplicate of a Dead Mike

Olyn Landick, female impersonator, had an experience on CBS during the 'Four To Go' program Friday (5) that perhaps has dissuaded him from ever again broadcasting without a script immediately at hand. Accustomed to doing his routine from memory, Landick was pouring a monolog into the mike when suddenly he stopped in the middle of a gag. His voice 'froze' and he stood there in a rapt daze. The comic had forgotten his lines and the realization had produced for the moment a feeling akin to hysteria.

Somebody in the controlroom quickly grasped the significance of what had happened and, unearthing a copy of Landick's routine from a pile of scripts, a production assistant rushed to the impersonator's rescue. By the time Landick found his place there had been 20-odd seconds of dead air.

Aylesworth-Masterminded DuPont Awards Return Lewis, WGEI Winners

The broadcasting industry was able last Saturday night (6) to let out that breath that it had been holding for weeks. The winners of the Alfred I. duPont Radio Awards were finally announced. The sum of $1,000 each went to Fulton Lewis, Jr., and WGEI, General Electric's shortwave station on the west coast. But even with the announcement of the awards, the motive behind the setup behind the awards remained as much of a mystery as ever. What the trade did learn was the M. H. Aylesworth, one-time president of NBC, was mixed up with the masterminding of the thing.

It was Aylesworth, who maintains a lavish suite of offices in a Radio City building, that was in no small measure instrumental in picking the two winners, in arranging for the awards dinner at the St. Regis and in lining up some broadcast time for the event with the Blue and Mutual Networks. Aylesworth thought the tagging of the G. E. outlet for the award as a timely one from the news interest angle. Mme. Chiang Kai-sheck was at the moment being showered with honors in the United States, and KGEI's broadcasts were well known in China. Again, in picking a shortwave station, Aylesworth disclosed, there was no chance of falling into the formula of other laymen-donated awards of giving the kudos one year to an NBC station and bestowing them the following year on a CBS station, or vice versa.

The original publicity release on the duPont awards, the first in the history of radio to offer cash, came from a banking group in Florida. The broadcasting industry has three more public awards bestowals to go before the season for such events is over. They are the Peabody Awards, the Women's National Radio Committee Awards and the Ohio State Awards.

CBS Brings Erikson To N. Y. As Sales Mgr. In Dept. Reshuffle

CBS has realigned its sales setup. The main effect of the sales reshuffle is that the department will in Leonard F. Erikson, have a network sales manager for the first time since William C. Gittinger got the promotion to v.p. in charge of sales.

Erikson, who has been western sales manager with offices in Chicago for over 12 years, will have John J. Karol as assistant sales manager. Karol will double as market research sales counsel and function as liaison to CBS station relations. Allyn Jay Marsh will go on holding the title of assistant sales manager, but Marsh, it was explained, will have the 'development of new business as his principal responsibility.' William J. Fagan will continue to head up all sales service, reporting directly to Erikson on administrative matters.

W. Donald Roberts, who has been on the network's sales staff a year, takes over Erikson's spot in Chicago, and Edwin S. Reynolds has been switched from Radio Sales, Inc., to Robert's niche.

OWI USING L. I. ESTATE AS OVERSEAS SCHOOL

Washington, March 9.

A post-graduate school in overseas radio, film and newspaper work will be conducted by the Office of War Information for new personnel about to be assigned to the 28 outposts of the OWI overseas branch. OWI has rented, at $1 for the duration, a portion of the Huntingdon, L. I., estate of Marshall Field where it will conduct a school under the instruction of men on leave from the outposts and lent by the OWI operating branches.

'Curriculum of the school,' explained OWI, 'will concentrate on technical aspects of distributing information under adverse conditions comparable to those to be found in theatres of military operations. It will include, for example, practice and instruction in listening to and transcribing shortwave radio news programs of OWI itself, preparation of radio programs and special leaflets in various foreign languages, coding and decoding, radio-photo work, cutting and editing newsreels and the operation of portable printing and mimeographing equipment. There will also be instruction in security measures, and in the specialized problems of the areas to which the men will be assigned.'

'Army Hour's' 1st Anni Draws Special Features

Washington, March 9.

First Anniversary of the weekly NBC-War Department show, 'Army Hour,' will be celebrated Sunday, April 4. A number of special features are reported being arranged.

Working on the show from the Army end are two of its most recent recruits from radio: Captain Ed Byron, former radio writer-producer, who has been in charge of the radio branch of Army Public Relations for the past three weeks, and Lieutenant Tom Dougall, formerly of WXYZ, Detroit, director of program planning in the radio branch. Dougall, also in the Army for about three weeks, formerly wrote 'The Lone Ranger.'

Montreal. — Technical Engineer Bernard Alarie, CKAC French independent station here, to St. Jerome Training School for officers course.

MBS' FEB. BIZ SHOWS DECLINE

The Mutual Network's billings for last month, namely $826,085, were 12% less than they were for February, 1942. The gross for the latter month was $938,185.

The accumulative gross for the initial two months of this year is $1,818,189. Compared to the first two months of 1942, this represents a drop of 7.4%.

Ross Vice Ted Cott On Coca-Cola Show

David Ross has replaced Ted Cott as narrator and pitchman on Coca-Cola's Andre Kostelanetz show, CBS, Sunday matinees. John Allen Woolf is now limited to the opening and closing announcements.

The beverage manufacturer wanted some one with 'name' value for the Cott spot, D'Arcy, agency on the account, first approached Clifton Fadiman, but after the latter had turned down the offer the client settled for Ross.

W.E.'s 2d 'E' Awards

The three major work plants of Western Electric for the second time have been given the Army-Navy Production award for meritorious services on the production front.

Manuafcturing phone equipment for the Bell System in peacetime, Western Electric now is furnishing large quantities of communications apparatus to U. S. forces. It was one of the first manufacturers to receive the Army-Navy 'E' citation when that honor became available last year.

WAR STEERS PIX BIZ TO AIR

Blue Claims 17 of 20 Commercial ¼-Hrs. Lost By CBS, NBC, MBS in Feb.

According to a breakdown completed by the Blue Network last week that organization was the only one of the four national webs to show an increase in the number of sponsored evening quarter-hours last month, as compared to February, 1942. NBC and Columbia were ahead of last year with their February '43 gross billings, but this margin, it is deduced from the Blue's analysis, was due to the fact that the two networks had sold larger hookups than had prevailed for the like month of '42.

The Blue's breakdown discloses that NBC, CBS and Mutual among them lost 20 evening commercial quarter-hours, 17 of which were acquired by the Blue. NBC and Columbia have enough commercial shows starting this month to give them easily evening quarter-hour parity with March of 1942. Following is a comparison of the total sponsored evening quarter-hours on the various networks for February:

	1943.	1942.	%
Blue	78	52	+32
NBC	92	103	—10.7
Columbia ..	98	101	— 3
Mutual	22	28	—21
Total	290	284	+ .4

AFRA GETS 10% COMM'L HIKE

The American Federation of Radio Artists and the advertising agencies have agreed on a revision of the commercial network code calling for a 10% increase in pay scales. Final details were worked out and the pact was signed yesterday (Tuesday). It will not be submitted to the War Labor Board for ratification. Under the revised scale, the base pay for a 15-minute sponsored show will be $23.10, including an hour's rehearsal fee.

Basis for the boost was the estimated rise of 19% in the cost of living index. AFRA had previously obtained a 10% boost in the network sustaining code, both pacts containing clauses permitting revision in case of a substantial increase in the cost of living. The sustaining rise has already been submitted to the WPB, and a decision is expected soon.

Having obtained agreements for 10% raises in the sustaining and commercial codes, the union is now seeking a similar boost in the scale covering transcriptions and recordings. A meeting was held with the transcription producers Monday, but little progress was made toward an agreement. Further confabs will be held.

Thornburgh, CBS Coast V.P., Mulls Aide to Free Self for Program-Bldg.

Los Angeles, March 9.

Don Thornburgh, CBS v.p. in charge of the west coast, may install an administrative assistant so that he can be free to devote a greater share of his time and effort to program-building, as requested by William S. Paley during the latter's recent visit here. The CBS prexy is interested in having the network's Hollywood division become a fertile source of programs and prospective network name talent.

For Thornburgh to serve as the sparkplug and blueprinter for such a concentrated undertaking, it would be necessary for him to pass on much of the administrative detail to someone else.

Headley-Reed Gets WKNE

WKNE, Keene, N. H., has named the Headley-Reed Co. as its national sales rep.

The appointment becomes effective April 1.

McGEE MOVES UP

Now Asst. V.P. in Charge of Sales at WQXR, N. Y.

Norman S. McGee, formerly director of agency relations for WQXR, New York, has been appointed assistant vice-president in charge of sales, reporting to Hugh Kendall Boice, sales v.p. Bennet H. Korn has resigned from the station's sales staff to join the Army, while Russell D. Walker, another WQXR salesman, expects his Army call within a week.

No replacements have been selected for the two resignees.

'Basin St.' Vice 'Parker Family'

'The Chamber Music Society of Lower Basin Street' program will replace 'The Parker Family' on the Blue Network April 4. It's the Jergen's-Woodbury spot following Walter Winchell's, Sunday, 9:15-9:30 p.m. The account introduced 'Parker' in that period in June, 1939, and has ever since supported it there without a break.

Cast of 'Chamber' will consist of Milton Cross, m.c., Jack McCarthy, Jimmy Blair, Paul Lavalle, conductor, and occasional guests. There will be a repeat broadcast and a 15-minute afterpiece for the studio audience, a sort of preview of the following week's program. The overall program cost for this will be $2,250. Lennen & Mitchell is the agency.

The Blue has had 'Chamber' on as half-hour sustainer for almost two years.

R&R AUDITIONS 'FAIR' AS SUMMER SUB

Ruthrauff & Ryan gave a studio audition Monday night (8) of a new audience - participation program, 'County Fair,' which it contemplates as a summer replacement for one of the regular Lever Bros. series. It was held at CBS before a live audience.

Stanza, somewhat along the stunt lines of 'Truth or Consequences' and 'People Are Funny,' is owned by package producer Bill Gernannt. Mel Allen was the m.c. of the show, and Ernest Chappell the announcer.

Kate Smith to Coast For 5 Wks.' Chore on 'Army'

Kate Smith, who goes to the Coast next month for a spot in the Warner Bros. filmization of Irving Berlin's 'This Is the Army,' will remain a minimum of five weeks, originating both her Friday evening and daily noon programs from there. Francis van Hartesveldt, who directs the Friday broadcasts, will not make the trip, as he has to stay east to continue direction of 'The Aldrich Family,' also handled by Young & Rubicam for General Foods. The agency hasn't yet determined the production setup for Miss Smith's show during its Coast stay.

Miss Smith takes her troupe to the Rome (N.Y.) Army air base for the broadcast Friday night (12) and probably to Baltimore for a War Manpower Commission show the following week, March 19.

Souper Hunts Program

The Compton agency is looking for a show, preferably a daytimer, since there's little desirable evening time available, for Minute Man dehydrated soup. The campaign will be built on rationing idea.

The product, made on the Coast, is distributed by William Scull, which distributes Boscul coffee. The Minute Man campaign will probably replace that for Boscul, also handled by Compton.

COL, RKO LATEST RADIO RECRUITS

The current spectacle of Columbia and RKO Pictures competing for news and commentator programs on local radio stations brings into sharp focus the effect that the war has had on the exploitation activities of the motion picture industry.

With the availability of magazine advertising space becoming more and more limited, the film companies have one after the other started to funnel larger segments of their ad appropriations into spot radio. There isn't a major film company at present which isn't buying time in some form or another.

A factor about radio that is proving a potent asset is its flexibility. The film distributors have discovered that the sales copy can be changed to fit the immediate sales need and that, unlike other media, such as magazines, it isn't necessary to have the ads submitted considerably in advance of release date. A distributor can buy a program with an established listener following and vary his plug according to his exploitation requirements for the particular market. He has also found that, despite the phobia which exhibitors have harbored for years against the medium, radio can be of solid service in boosting attendance at the theatre.

On the other hand, the operators of local stations are looking to this increase of revenue from film distributors with no little gratification. It will in some measure take up the slack caused by the loss of local accounts which have dropped out of radio merely because their shelves have become bare and they have small reason for advertising.

Columbia has already bought a four-a-week 11-11:10 p.m. news spot on WABC, N. Y., and an across-the-board 11 p.m. spot on KGO, Frisco. RKO has signed for the George Putnam Saturday 11 p.m. news show over WEAF, N. Y. The prestige of news and commentators has induced Warners to use discs of H. V. Kaltenborn, Maj. George Fielding Eliot, Edwin C. Hill and Cecil Brown to plug 'Air Force.' The platters have been distributed throughout the country where they are aired as spot announcements.

Metro was the first on the bandwagon with 'Lion's Roar,' five minute show now topped by Victor Borge, Monday through Friday, 7-7:05 p.m., over the Blue network. Paramount and 20th-Fox are using radio to an increasing extent, with 20th preparing extensive nationwide spot campaigns for 'The Moon Is Down' and 'The Chetniks.' 'The Young Mr. Pitt' and the Roxy stage attraction, Grace Moore, are getting a big play over WABC, N. Y. Par's policy of buying chainbreak spots preceding or immediately following popular shows has proved highly satisfactory to the company, which is now plugging 'Star Spangled Rhythm' and an April release, 'Happy Go Lucky.'

Davis Concedes DX on Decline; Upping Medium Wave 'Casts When Necessary

Washington, March 9.

OWI short-wave and medium-wave broadcasts are playing a major part in the propaganda war, but the influence of DX is on the decline and that of the medium bands on the way up, Elmer Davis, director of the Office of War Information, told a special press conference Saturday (6).

Davis denied charges, however, that DX casts are so much scattered birdshot and are nearly worthless.

'The effect of short wave,' he said, 'is diminishing as short-wave sets on the continent wear out. And we know that the Japs have conducted a drive to seal up short-wave receivers in conquered territory. However, we find it is still valuable, particularly in the occupied countries of Europe. We don't expect our broadcasts to reach a large audience. But those who do get it copy down our material and distribute it from hand to hand through the underground and other sources.

'We know of its effectiveness because of reports of death sentences passed out to those charged with listening and passing the word along.

'As the short wave becomes less effective, we are stepping up our medium-wave broadcasts. We are

(Continued on page 32)

FLEMING TO TURKEY

Announcer Takes CBS Assignment In Ankara, Leaving Shortly

James Fleming, one of the top-earning commercial announcers, expects to leave in about a week for a CBS assignment in Ankara, Turkey. The appointment is all set, he's passed his physical exam and received the various necessary innoculations, etc., and is now waiting passage.

He is the announcer on a number of daytime serials.

CBS Affiliates Board Now Set

The nine district representatives to the newly created Columbia Affiliate Advisory Board have been elected and the group will probably hold its organization meeting in New York March 29. The board's first meeting with William S. Paley and other CBS officials will likely follow within the week.

The board's roster and the district each represents follows:

1. Franklin Doolittle, WDRC, Hartford.
2. Ike Lounsberry, WKBW, Buffalo.
3. C. T. Lucy, WRVA, Richmond.
4. John M. Rivers, WCSC, Charleston.
5. Hoyt Wooten, WREC, Memphis.
6. Leo Fitzpatrick, WJR, Detroit.
7. Don Searle, KOIL-KFAB, Omaha-Lincoln.
8. Clyde Rembert, KRDL, Dallas.
9. C. W. Myers, KOIN, Portland, Ore.

Seven of the nine delegates represent actual ownership in the station.

HOWARD BUYS UP SERIES WHEREVER IT HAS STORE

Howard Clothes is buying the recorded United Press series, 'Soldiers of the Press,' in every town it has a store and where the program is still unsponsored. In some towns, such as New York, where more than one station has the UP service, the account will issue as many contracts as there are UP stations. In New York the weekly 15-minute event is cleared on both WOR and WHN.

The other cities on the clothier's 'Soldiers of the Press' schedule are Syracuse, Worcester, Providence, Boston, Philadelphia and Pittsburgh. Redfield-Johnstone is the agency.

'NERO' GOING TO WILLIAMS

J. Walter Thompson yesterday (Tuesday) was on the verge of working out a package deal for a half-hour program based on Rex Stout's 'Nero Wolfe' mystery stories. It's for J. B. Williams. The show will be tried out on a hookup of eight stations, with Himan Brown doing the producing. Williams currently has 'True or False' on the Blue Network.

This makes the second package show that Thompson has acquired within a month. The other was 'The Man Behind the Gun' (CBS) for Elgin.

'Confidentially' Hale Going On 103 Additional MBS Stations for Sinclair Oil

Mutual will have an additional 103 stations sponsoring the 'Confidentially Yours' program, starting Tuesday (16). The stanza is now underwritten three quarter-hours a week by Richfield Oil on 27 stations and the new contracts calls for a separate broadcast over 103 outlets in behalf of Sinclair Oil. Richfield and Sinclair are subsids of the Consolidated Oil Corp.

For the time being, Arthur Hale will have to do his broadcast immediately after his initial reading of the 'Confidentially' script, namely, 7:30-7:45 p. m. EWT. Because of the strain entailed in 30 minutes of continuous talking, it is proposed to find another spot for the repeat broadcast, or to move the original airing to 7:15-7:30 p.m.

Hixon-O'Donnell is the agency.

Okay Radio Interviews With Convalescent Soldier

Washington, March 9.

The bars go down next Monday (15) on radio interviews with wounded men in military hospitals. First show of its kind will be the CBS Vox Pop, originating at Walter Reed hospital here.

Similar shows will be permitted in military hospitals throughout country. Jack Harris, executive officer in army radio branch, made it clear, however, that the interviews with convalescents must originate from recreation halls, with bedside interviews nixed. Soldiers will go on the air only in cases where the medicos give their okay.

AFRA Trying to Arrange Grievance Committee for OWI's Overseas Division

A meeting between representatives of the American Federation of Radio Artists and officials of the Office of War Information will be held March 18 to discuss working conditions for talent in the OWI's overseas radio division. AFRA has no particular grievance and no definite proposals, but wishes to clarify the situation.

All the union actually intends to do is to set up an AFRA grievance committee and establish some official representation for its members working in the Government's overseas broadcasting. Although the pay for such work is merely nominal, being far below union scale paid by the OWI domestic radio division or by the Coordinator of Inter-American Affairs programs, AFRA has no complaint on that score.

It's conceded that with some 800 different programs on the air, the OWI foreign service couldn't possibly afford AFRA scales, which would bring the pay of individual artists up to about $1,500 a week from that source alone. The present fees for such programs, pro-rated on Civil Service salaries of $3,200-$3,600 a year, come to about $5 or so per broadcast. That is okay with the union, which merely wants to have some official representation for its members working in that field.

Wallace Quits Seeds

Chicago, March 9.

Tom J. Wallace has resigned as vice-president in charge of radio of the Russel M. Seeds Company to engage in independent radio production with offices here.

He had been with the company for five years. His successor has not yet been named.

CBS, Blue Still Surveying Way to Meet Fly's Suggestion to Extend Coverage

Columbia and the Blue Network have yet to decide how many stations they can conveniently add to their affiliate list and thereby conform with a suggestion from James L. Fly, chairman of the Federal Communications Commission, that they use the savings from lowered A. T. & T. line charges to extend network service. The station relations and sales research staffs of CBS and the Blue are still engaged in a survey of the situation, trying to determine whether a station can be hooked on without damaging the status of a nearby station that is already part of the network list.

Fly's main concern in this project is to make sure that every conceivable locality is covered by a network station when the President or Elmer Davis, director of the Office of War Information, go on the air. Fly has left it strictly to the networks to determine the number of stations that they can glean from the unaffiliated lot.

Columbia is basing its search on a yardstick of its own. It is interested in counties where the coverage of a CBS outlet is less than 50%. The network figures that from that soundpoint it can add coverage for about 50 counties without harming a present affiliate.

Cigar Co. Renews Kennedy on WNEW

John B. Kennedy has been renewed for another 52 weeks by the I. Lewis Cigar Co., whose contract for the Monday and Thursday (7:35-7:50 p.m.) spot over WNEW, N. Y., expires today.

Instead of plugging the outfit's Seidenberg Cigar, the commercials will be weighed on the institutional side, with special mention of the Lewis Cigar Co. Inability of the manufacturer to overcome war shortages which restricted Seidenberg output has caused this switch in copy.

Drive Against Rackets

Omaha, March 9.

KBON (Mutual) and KOWH (Blue) will cooperate with the Omaha Better Business Bureau in a drive against war racketeering.

The radio campaign is to consist of Saturday morning programs dramatizing shopping problems and exposing the physical culture and technical school rackets.

Can Shaw Be Wrong?

George Bernard Shaw was one of the writers who had been asked to contribute to the 'Free World Theatre' series, which is aired over the Blue Network Sundays. Last week Arch Oboler, producer of the series, got a letter from Shaw in which he declared firmly that (a) there was no living writer who could put his (Shaw's) ideas into play form and (b) the whole project of the 'Free World Theatre' was so large in scope that it wasn't possible to get it even on the air.

On the day (1) that Oboler received Shaw's letter the series had already had two broadcasts. 'Free World' is a dramatization of ideas contributed for the series by world figures.

WRITERS GUILD MOVES INTO KNX NEWSROOM

Hollywood, March 9.

News writers at KNX are now working under regulations prescribed by Radio Writers Guild following signaturing of a contract last week. Approved were minimum wage scales for junior and senior staffers in the newsroom, five-day week, Guild jurisdiction and principles of severance pay.

Writers in CBS newsroom in New York have been under Guild contract for more than a year.

Broadcasting Biz $178,091,043 in '41, Showing Increase of 35% Over 1940

Washington, March 9.

The operating profit of the broadcasting industry in 1941 was 35% greater than it had been in 1940, according to figures released by the Federal Communications Commission last week. NBC's net income was given as $4,579,315, and Columbia's, $5,633,297, while Mutual reported a loss of $32,279. The industry in '41 employed 24,728 and had a payroll of $50,668,977.

Other sections of the report follow:

'The broadcast business in the United States received from the sale of time $178,091,043 in the calendar year 1941, an increase of $23,267,256, or 15%, over the amount of 1940, according to financial data filed with the Commission by three nation-wide network companies, the seven regional networks, and 817 stations. In addition to time sales, the industry reported revenues of $15,190,335 from the sale of talent and other services during 1941, an increase of $2,008,387 over the amount reported for the previous year. Broadcast service income (operating profit) of the entire industry for 1941 exceeded the amount reported for 1940 by more than $11,542318 or about 35%.

'The three nationwide network companies (NBC, CBS, and Mutual) reported combined time sales of $79,621,534 for the year, up about 11% over 1940. The National Broadcasting Co., through its dual network, accounted for $40,378,764, while the figures for CBS and Mutual were $34,386,040 and $4,856,730, respectively. They paid to stations under contract and to regional networks $25,651,249 compared to $22,123,760 in the year previous. The combined broadcast service income as reported by NBC, CBS, and Mutual, including the operations of their networks and stations, was $16,897,944 before Federal income tax. After provision for Federal income tax, the net income was $4,579,315 for NBC, $5,633,297 for CBS, and a loss of $32,279 for Mutual.

'The purely non-network business (time sold to local and national advertisers by the 817 stations) of the industry was $97,379,610, bettering the previous year by $15,482,374, or approximately 19%. The broadcast service income of 784 stations not operated by or for the networks amounted to $27,056,162, an increase of $7,932,553, or approximately 41%.

'A total of 177 stations reported broadcast service deficits in 1941. These stations had total time sales of $7,629,969, total expenses of $8,706,066, and lost in the aggregate $1,209,795. These figures include losses for 10 of 54 new stations, the remaining 44 having operated at a profit. However, the number of stations showing broadcast service deficits was under the figure for 1940, when 187 stations lost $1,551,812.

'As of December 31, 1941, the industry employed 24,728 persons. The payroll for the year 1941 was $50,668,977.'

Taylor New Chairman Of Lone Star Committee

San Antonio, March 9.

O. L. 'Ted' Taylor, president of station KTSA, has been elected chairman of the operating committee of the Lone Star Chain, succeeding Harold Hough, of KGKO, Fort Worth, who held the post since 1939. Hough will continue on the committee. T. Frank Smith, of KXYZ, Houston, will also be a member of the group, replacing Major Tilfor Jones, now on active duty.

Ken L. Sibson has succeeded James W. Pate as managing director of the web. Pate leaving to accept a commission with the Marines.

Fidler Via Wax, Too

Arrid (Carter Products) is supplementing its Jimmy Fidler coverage on the Blue Network with the spotting of recorded versions of the Fidler program in several markets. The discs will be aired during the week. Fidler clears over the Blue Sunday nights.

Small & Seifer is the agency.

WAR VET SERIES A MUST FOR JUVES

San Diego, March 9.

San Diego fourth to eighth-graders are now required to listen to the KFMB series, 'Flying Heroes,' Wednesdays, 5:15 p.m., which features interviews with World War II pilots back from the war zones. Skedded for 13 weeks, this Board of Ed-sponsored series has been developed to condition the youngsters for war and post-war activities.

Interviews have been arranged with Guadalcanal Marine vets and a Lt. Commdr. fresh from the Solomon Islands. Dr. Will C. Crawford directs, Miss Marjorie Davis is handling current commentator chores, and Kay Campbell is the producer.

KOA War Show Back

Denver, March 9.

'Civilians at War' returned to KOA this week following a layoff after 23 weeks last season. The program, heard weekly, dramatizes civilian war activities in the Rocky Mountain region.

Show is produced by the Rocky Mountain Radio Council, which will also send out discs to small stations throughout Colorado, Wyoming and New Mexico for rebroadcast.

FIRST IN NEW YORK

. . . more LISTENERS than any other *independent* station— *in all surveys.*

. . . more NATIONAL ADVERTISERS than any other *independent* station.

. . . more money spent on WNEW than on any other *independent* station.

BUT LAST IN NEW YORK

. . . in COST per thousand families reached.

WNEW

501 MADISON AVENUE, NEW YORK, N. Y.

SERVING NEW YORK AND NEW JERSEY 24 HOURS A DAY

Represented Nationally by John Blair & Company

RALPH EDWARDS'

TRUTH OR CONSEQUENCES

RADIO'S LEADING AUDIENCE PARTICIPATION SHOW

BEGINS ITS 4TH YEAR WITH ITS CROSSLEY RATING AT AN ALL TIME HIGH!

★

Stage

ROXY, N.Y.

If there were any remaining doubt of radio's power to build boxoffice draw, the current appearance of the 'Truth or Consequences' program as part of the stageshow of the Roxy theatre, N.Y., should settle it. Business at the dinner hour performance opening day (Wednesday) was turnaway, almost unheard of at that time of day. Attendance has remained spectacular since then. It's obviously the Ralph Edwards radio popularity that is responsible for most of the crowds.

Coming at the end of the stage bill, 'Truth or Consequences' is sock entertainment and a surefire audience satisfier. As he has long demonstrated on the air, Edwards' handling of the show is deft, showmanly and ingratiating. *Hobe*

—Variety

Screen

RKO's "SEVEN DAY'S LEAVE"

Ralph Edwards, with a film re-enactment of "Truth or Consequences" radio show grabs belly-laughs.

—Daily Variety

Ralph Edwards with "Truth or Consequences" has the audience ready to roll in the aisles.

—Showman's Trade Review

Beginning a cross-country Victory tour to sell War Bonds and entertain the boys in the camps

MCA ARTISTS, LTD.

Affiliate of

MUSIC CORPORATION OF AMERICA

745 FIFTH AVENUE, NEW YORK CITY

LONDON • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS

From the Production Centres

IN NEW YORK CITY . . .

THE RADIO TRADE IS DISCUSSING: *Deke Aylesworth's sudden emergence as a promoter of the Alfred I. duPont awards—Wrters' War Board proposed tougher attitude toward international and national issues—Argentine's crackdown on U. S. radio propaganda—Sale at last of 'The Basin Street Chamber of Music' program (Blue).*

Dick Gilbert, WHN's singing disc jockey, has added two more sponsors, Charm-Kurl Permanent Wave Set and Community Opticians, each taking 15-minute strips six times weekly, upping his total sponsored time to more than 13 hours a week.

Victor Seydel succeeds Al Rinker on the Blue production staff. Seydel is an ex-independent legit producer, and has also been with Jerome Cargill and RKO in Chicago and N. Y.

Scripter Peter Lyon ill with flu....Hope Emerson to do a CBS sustainer song series, also auditioned Monday (8) by Young & Rubicam.... Douglas Coulter, CBS program head, back to work after week's illness.... Don Becker joined Radio Writers Guild....Despite his appointment as Blue network script head, Stuart Buchanan continues directing 'Men, Machines and Victory' and 'Strange Dr. Karnac'....Cast for the new CBS serial, probably starting March 22, includes Betty Winkler, Ruth McDevitt, Paul McGrath, John Briggs, Milton Stanley and Henry M. Neely, with Tiny Renier directing, Bob Landry producing, and Addy Richton and Lynn Stone collabbing on the script....Ranald MacDougall, author of 'The Man Behind the Gun,' will also write the new Goodyear rubber show, with Raymond Paige's youth orchestra....Ira Marion, Blue network staff writer, will script a recorded series for the Salvation Army....Shirley Booth and Eddie Green off 'Duffy's' for four weeks during rehearsals and road tryouts of two new Broadway legit shows in which they're cast.... With Jack Hurdle slated for Army induction soon, Don Cope has succeeded him as director of 'A Woman of America.' Hurdle continues handling the Molly Picon show on WHN for the present and as agency contact on Hi Brown's 'Thin Man.' Cope also directs the Prudential 'Family Hour' and 'Portia Faces Life.' They're all Benton & Bowles programs ... Writing staff for the Camel 'Caravan' now includes the 'Duffy's' gag men, Abe Burrows, Parke Levy, Mac Benoff and Alan Lipscott....Inge Adams, who plays the Queen of Sheba on 'Light of the World,' ill over weekend with flu... Bruce Kamman now directing 'Ellery Queen' on a freelance basis, succeeding Bill Tuttle, who dropped the assignment to concentrate on his script and talent duties at Ruthrauff & Ryan. Lee Cooley continues in charge of the agency's production....Garry Moore and Eddie Green guest Friday night (12) on Camel 'Caravan'....Rudy Vallee and Joan Davis guest on the same program March 19 from Hollywood, and Jimmy Durante follows March 26. Phil Cohan directs the show.

Contrary to last week's report, author credit is given on the air for freelance scripts for Armstrong's 'Theatre of Today'....Elissa Landi, currently rehearsing in the legit drama, 'Apology,' plays the lead in True Boardman's 'It May Be Forever' on tonight's (Wednesday) edition of 'Manhattan at Midnight.' Jim Ameche, the program's regular narrator, will play the male lead. Edward Jurist's 'The Little Things' will be the vehicle on the same series next week, March 17, while the Irving Reis prize-winner, 'Meridian 7-1212,' will be done the week after that, March 24....The Burns and Allen troupe, with Paul Whiteman, Elvia Allman, Bill Goodwin, Hendrik Booraem and Al Scalpone, return to the Coast late next week. ..Arthur Hanna and Ray Kramer, respectively, subbed as directors of 'Right to Happiness' and 'Light of the World' during Axel Gruenberg's vacation visit to Detroit last week....Sylvia Dowling, Young & Rubicam commercial writer, back at work after maternitying.... Actress Templeton Fox given okay for enough gasoline to drive to the

(Continued on page 32)

DRAFT, GOVT., MARRIAGE STRIPS STATION'S STAFF

Denver, March 9.

Loss of personnel to the draft, to Government agencies and to matrimony has caused an almost total change in employes at KFEL, Mutual's Denver affiliate. Payroll traffic at the 5,000-watt station has been more congested in the past three months than in any period manager Gene O'Fallon can recall.

Latest additions to the staff include Barney Curigan, Edward Simones, Joseph Summers and James Thomas, announcers. Salome Hansen, the station's women's editor, who has been around several years, is also doing announcing chores. Charles Hay, Willis K. Zook and James Palmer are additions to the engineering staff; Neil Bwoks is a new salesman; Robert L. Cochran is in charge of station publicity; James F. Kyler is newly appointed sales manager, and Walter Selden is chief engineer.

Jolson-Colgate to Go Minstrel Next Season

Colgate's Al Jolson stanza will be converted into a streamlined minstrel show when Jolson returns to his CBS spot in the fall, following his summer's vacation. During Jolson's 13-week layoff the Tuesday night spot will be taken over by Monty Woolley and Billie Burke. Both Jolson and Woolley, his current co-star, were renewed last week for another cycle of 13 weeks. The minstrel event will have a guest star for the other end man.

Bill Bacher, the show's producer, leaves for the Coast Friday (12). Jolson and Woolley will arrive there March 30. The direction will in the interim be handled by Jolson and Kirby Ayers, director assistant to Bacher.

BROOKE JOINS BLUE

John W. Brooke, for the last three years a member of the Detroit office of Edward Petry & Co., has joined the national spot sales staff of the Blue Network.

Brooke replaces Robert Eastman, resigned.

Dailies Lose, Radio Wins

Spartanburg, S. C., March 9.

Dixie dailies, their newsprint rationed and advertising revenues heavily sliced due to disappearance of display space on automobiles, electrical refrigeration and other restricted merchandise, are taking it on the chin these days—but radio has been getting the gravy from the newspapers' very own commodity.

News is both merchandise and program cream for most stations, with use of wire service files increasing rapidly. Some stations handle both AP and UP file and have worked out and sold virtually every kind of 'news period' to sponsors. On some stations, the daily newscasts are split up and contracted under different captions to as many as five and six separate accounts. Some of them crowd each other closely for space, appearing, for example, less than an hour apart. Heavy duplication often results but public doesn't seem to mind and sponsors don't kick.

Inside Stuff—Radio

According to the C. E. Hooper reports, nighttime listening for 1943 reached its peak during the two-week period ending Jan. 30 and it has been dropping off since that period. Hooper sets the listening index for Jan. 30 as 83.2%, and rates the subsequent two-week period (Feb. 15) as 81.9% and the period after that (Feb. 28) as 81.2%. The percentages, explains Hooper, are based on a sample of 80,000 radio homes from coast to coast.

Hooper's first 15 for the Feb. 28 period are Bob Hope, 'Fibber McGee and Molly,' Edgar Bergen, 'Aldrich Family,' Lux Theatre, 'Mr. District Attorney,' 'Screen Guild Players,' Frank Morgan-Fanny Brice, Jack Benny, Walter Winchell, Rudy Vallee, Abbott and Costello, Bing Crosby, 'Take It or Leave It' and Fred Allen. The Co-operative Analysis of Broadcasting has 'Fibber McGee' for the same period out in front of Hope by 2.5%.

Persons in the trade who know the story of the development of 'The Man Behind the Gun,' the CBS series whose sponsorship Elgin Watch assumed Sunday (7), are expressing surprise at the brushoff that the show's writer, Ranald R. Macdougall, who is but 26, has been getting in the publicizing of the stanza. CBS appears to be centering the spotlight on the director, William N. Robson, with the creative guy, the writer, shunted somewhere off in the shadows. One weekly mag even referred to the job as 'Robson's dramatizations.'

The price that Elgin is paying for the show is $3,500 a week. For this the account gets the services of the writer and director, a large cast of actors, a 20-piece orchestra, two sound men and several research people, who at times are required to do considerable traveling.

Ted Bates agency's use of Ward Wilson as an experimental sub for Peter Donald on last week's 'Can You Top This?' program on WOR, New York, caused reports in the trade that Donald was about to enter the Army. That started a rush of actors and announcers on his various shows, including 'Radio Reader's Digest,' Kate Smith, 'Famous Jury Trials,' 'March of Time' and 'Stage Door Canteen.' Donald subsequently issued a statement that 'despite rumors he hasn't been called for Army service and is continuing his programs.' The Bates agency's use of Wilson was just an in-case trial.

Radio stations in states which have abandoned the hour earlier War Time are urged to remain on War Time by Willard Eglof, recently named as assistant to Neville Miller, president of NAB.

'Stations remaining on War Time, despite local action and wishing to maintain public identification in their efforts to preserve a national unified radio time pattern,' he said, 'may do so by announcing their time as Eastern Radio War Time, Central Radio War Time, etc.'

CBS will donate 'substantially more than $20,000' in cash to the American Red Cross, it was revealed in an executive memo sent Monday (8) by vice-president Paul Keston to members of the network's executive organization. The amount is in addition to personal contributions by individual CBS officials and, of course, is exclusive of time donated to the Red Cross for broadcasts.

CBS recently turned down an offer from Newsweek for the sponsorship of 'Report to the Nation,' the weekly half-hour program now on the network's Saturday night schedule, because, it is reported, the web preferred to keep the series clear of an outside news source tieup. The sponsorship price set for 'Report' is reported to be $2,750.

The cancellation of spot schedules by Fanny Farmer Candy has been limited to a couple markets, according to the J. Walter Thompson agency. The account is otherwise maintaining its present station list, having already issued a 26-week renewal to WJR, Detroit.

WHK-WCLE, Cleveland, will broadcast Cleveland Indians' ball games whether a sponsor is signed or not. General Mills previously sponsored games along with Socony.

RADIO TALK ON SEX DRAWS CATHOLIC IRE

Albany, March 9.

A talk on the sex life of modern youth made by the Rev. Herbert Houghton, chaplain of Union College, during a regular Sunday morning chapel service over WGY, Schenectady, unleashed a storm of Catholic protest in the Albany Diocese. Spearhead of the attack was a front-page story in the Diocese weekly, 'The Evangelist,' which was written by its editor, Rev. John J. A. O'Connor. Rev. O'Connor rapped WGY for permitting such talk.

When first protest was made station reps said that the discussion had been ad libbed and they therefore couldn't furnish a script to check alleged offensive statements.

Blast also caused Dr. Dixon Ryan Fox, president of Union College (Protestant) to send Father O'Connor a letter of apology, which was a repudiation of ideas expressed by Rev. Haughton.

"These passages, as I remember them,' wrote Fox, 'did not represent the thought and attitude of Union College.' Fox then defended Houghton by adding 'I know that the chaplain of Union College has no approval for the indulgence of the mating instinct outside of marriage. Since all the students of the college know him well and, I believe, respect the Christian regularity of his life and principles, I doubt if any one of them misunderstood his sermon other than as an expression of understanding of the temptations faced by all humankind.'

Despite this apology, there are suggestions afoot to establish a Catholic monitoring system, to protect the thousands of Catholics among WGY's listeners.

"Consistently Excellent..."

The first annual Alfred I. duPont Award, radio's Pulitzer Prize, has been won by Fulton Lewis, Jr. for his "consistently excellent" service to the public through news analysis over the Mutual Network.

Mutual is proud of this newest honor for an outstanding commentator. Proud, too, of the way the words of this citation describe the coverage and interpretation which have made Mutual the First Network for News.

THE MUTUAL BROADCASTING SYSTEM

TRAIN WHILE YOU CAN

For JOBS in These

ESSENTIAL OCCUPATIONS:

RADIO INSPECTOR (and Blue Print Reading)
RADIO ASSEMBLER ★ RADIO SOLDERING
RADIO WIRING (Receivers and Transmitters)

★

For RADIO EMPLOYMENT, LEARN FROM SPECIALISTS WHO KNOW RADIO!

Melville experts are training men and women from all walks of life as Radio Operators and Technicians. Hundreds are already in the Services and in KEY CIVILIAN JOBS! No fee for placement. Light, clean, war and post-war work. Hours arranged mornings, afternoons or evenings.

★

Come in for free information
Open 9 A.M. to 10 P.M. Daily

★

MELVILLE

AERONAUTICAL RADIO SCHOOL, Inc.
45 West 45th Street New York City
Licensed by the N. Y. State Board of Education

B. A. SLOUGHS U.S. PROGRAMS

NEW RULES NIX OUR PROPAGANDA

Buenos Aires, March 9.

Newest development in the Argentine radio situation and one which may have far-reaching importance was the announcement yesterday (Monday) by Dr. Horacio Rivarola, postmaster general, regarding new regulations governing broadcasts which come almost exclusively from the United States. Under the present regime's new rules, the only rebroadcasts that will be permitted after tomorrow (Wednesday) will be those of 'artistic or cultural nature which are not in any way intended as political propaganda.'

The rules also limit all rebroadcasts of news programs to 'objective' news items on daily events without comment or partiality, and 'within the form and limits of news itself.' Likewise speeches and statements made by official representatives of foreign countries come under a strict interpretation.

It is felt in some quarters that this new set of rules may result in the virtual elimination of all rebroadcasts, since all material directed here by the United States contains some pro-democratic message.

No Surprise

The action of Argentine's present regime comes as hardly a surprise to various shortwave and international relations circles in the States. Something of the sort had been expected from President Castillo and his coterie as the Argentine national elections approached. It is pointed out that Castillo and his fascist-tinted henchmen have become quite worried about Argentine public opinion, which leans strongly toward the democratic nations. It had been anticipated Castillo would resort to some drastic censorship move to stave off this mounting trend before it became so powerful that even his well-controlled election machinery wouldn't be able to chalk up a victory for the candidate that Castillo has picked to succeed himself.

Castillo Nervous

Shutting down on United States' radio propaganda obviously reflects Castillo's nervousness in that direction, although his regime is expected, as usual, to advance the explanation that it is only trying to stay neutral. At the instance of the U.S.A., Argenine recently ushered out the German naval attache, Reinald Niehbur, for his propaganda activities.

No censorship can, of course, stop straight short wave broadcasts from entering the country, but these are considered of minor importance. The Coordinator of Inter-American Affairs has been depending more and more on transcriptions for local longwaving within Argentine and on longwave rebroadcasts of shortwave programs.

CIAA May Be At Fault

In still another American quarter the opinion is expressed that perhaps the CIAA itself has been playing into Castillo's hands by overdoing the propaganda angle. The CIAA, it is said, had been warned from without that it wouldn't be able to get away with it much longer, but the CIAA apparently was determined to pursue this policy even if it meant forcing the Castillo regime into a showdown.

From NBC it was learned yesterday (Tuesday) that Fernando Ortiz Echague, its Argentine commentator, will continuee to do his daily broadcasts over NBC's shortwave facilities from New York, even though his programs won't be relayed over Argentine stations. Echague will direct his talks to Argentine by shortwave, as well as other S. A. Spanish-speaking countries.

Film Status

While no reports had been received in N. Y. up until presstime yesterday (Tuesday) of new bans on U. S. films, it was regarded as likely. Several American films have been barred from showing in Argentina in the last few years, plainly reflecting the pro-Nazis attitude of the Castillo regime.

Schenectady.—Rod Swift, formerly of WDRC, Hartford, has joined the announcing staff of WGY.

CIAA IS REVISING DX BROADCAST SCHEDULE

The Office of the Coordinator of Inter-American Affairs is revising its broadcasting schedule insofar as it affects the shortwave facilities of NBC and Columbia. Under the new setup, all transmitters will clear the same program at the same time, instead of having one set of transmitters broadcast Spanish while another set sends Portuguese.

In the past, each of the webs' shortwave facilities have operated on an eight-and-a-half-hour basis. From now on each network's shortwave stations will be on the air but 4¼ hours.

Brown's Kudos to Sy'cuse For War Bond Co-op

Syracuse, March 9.

Sam Cook, owner of WFBL, last week received a letter from Cecil Brown, CBS commentator, expressing himself as much impressed by the deep awareness of the issues of the war shown by Syracusans during his recent lecture stand in this city. WFBL, which handled the Brown booking, tied up the event with a war bond campaign which netted sale of $389,000 in bonds.

The Syracuse Post-Standard last Sunday (7) gave WFBL's 'War Bond Frolics' at Marcellus, N. Y., a full-page roto spread. The party, besides giving 100 soldiers a pleasant weekend, produced a sale of $6,000 in war bonds and $100 for equipment at the town's casuality station.

English Want More Class, Less Jazz, Newspaper's Radio Survey Indicates

London, Feb. 23.

The London Daily Mail has been conducting a survey of what the British listeners on the island want of the British Broadcasting Corp. in the way of program fare. Seton Margrave, summarizing the findings for the Mail, wrote that the listeners were overwhelmingly fed up on phonograph records, crooners, dance bands and macabre plays.

What the listeners prefer, according to the paper, are:

'1. More vital talks by people with something to say.

'2. More fine singers and musicians.

'3. More firsthand tales of the services and of civilian war workers.

'4. More good plays.

'5. More deeply religious broadcasts.

The Sunday Pictorial concurrently ran a campaign to 'put entertainment back into broadcasting' and asked its readers to suggest what the BBC could do to improve its programs, particularly those directed at the fighting forces.

NEWS THAT BRINGS IN REVENUES

the FOUNTAIN OF YOUTH Broadcasting Company RADIO STATION WFOY C.B.S. ST. AUGUSTINE FLORIDA

Mr. Walter Rundle
Promotion Manager
United Press Association
News Building
New York, New York

February 5, 1943

Dear Mr. Rundle:

A 94% INCREASE in sponsored United Press Shows!

That's the record established by our sales department during the first month of the new year. When 1943 rolled around the WFOY weekly schedule showed 33 sponsored news and newsfeatures. Before the month ended the weekly schedule had 31 additional sponsored news programs. A total of 64 such shows. A 94% increase in less than 31 days!

When such splendid features as those released by United Press are offered to a client with enthusiasm a signed contract will most assuredly be the results.

We rely on United Press as a revenue-getter inspite of the fact that a major portion of our news originates on a sustaining and commercial basis with the Columbia Broadcasting System.

With every good wish, I am,

Cordially yours,

FOUNTAIN OF YOUTH BROADCASTING COMPANY

J. Allen Brown

J. Allen Brown, General Manager

JAB/bb

U. P. RADIO NEWS PROVIDES

Largest world-wide staff of trained radio writers . . . Coast-to-coast wire for radio news exclusively . . . 24-hour service . . . Nine daily 5-minute news digests, seven daily 15-minute news summaries, ready for broadcast and delivered precisely on fixed schedules.

Included with the news service, the following year-round features—the most varied and widely sponsored in radio: Daily Chuckles . . . Design for Wartime Living . . . Highlights of Week's News . . . In Movieland . . . In the Woman's World . . . On the Farm Front . . . Speaking of Sports . . . Time Out . . . Today's American Hero . . . Today's War Commentary . . . We Cover the Battlefronts . . . Week End Business Review . . . Women in the News.

Plus such highly saleable, seasonal features as: Wartime Spring Training (pre-season baseball analysis and reports direct from the camps) . . . Facts about Taxes (programs of instruction for Uncle Sam's 50 million income tax payers) . . . Your Football Prophet (weekly football predictions and sidelights) . . . Year-End Reviews (nine 15-minute scripts summarizing the year's biggest news) . . . Soldiers of the Press (a 15-minute transcription dramatizing war-front news coverage).

FOREMOST BECAUSE IT OFFERS MOST UNITED PRESS

MILTON BERLE
With Diane Courtney, David Broekman, Vocalaires, Del Sharbutt, Elsa Maxwell
Director: Tom McAvity
Writers: Arthur Stander, Hank Carson, Chet Castleaw
Comedy, Songs, Band
30 Mins.; Wed.; 9:30 p.m., EWT
CAMPBELL SOUP
WABC-CBS, New York
(Ward Wheelock)

Much will have to be done with this program before it comes up to the standards of a modern comedy session. The initial event (3) was way off beam. Milton Berle had his best foot forward during the first few minutes, when he engaged in one of his typical 'berleing point' monologs, but after that it was a progressive case of the stumbles. The cause was not Berle's personally. It was the general composition of the material and the production.

There seemed to be a distorted conception of what constitutes screwball comedy in radio. The spectacle of a pack of stooges giving chainlike vent to their eccentricities may be quite funny on the stage or screen, but in radio, unless the lines are properly timed and pointed, the rat-tat delivery piles up into so much confusion. That's what happened on Berle's opening show. Berle appeared to be overloaded with badgering stooges. There were times when it became difficult to distinguish one 'character' from another, or to make out what he was saying. The clutter of voices only served to overwhelm lines that in themselves were not so funny.

The script spent 25 minutes building up the entrance of Elsa Maxwell, the occasion's guestee, but when she finally got her inning the overall affect was pretty much of a verbal fizzle. The first two taglines in this Berle-Maxwell crossfire continued solid meat for laughter, but once the stooges were let loose the interlude turned into a shambles. The fadeout couldn't have been much more dismal.

The program had at least one smooth-running department, and that was the music. Diane Courtney's fine voice and conception of handling a pop tune accounted for a decidedly pleasing passage during the half hour. The Vocalaires proved themselves hep to up-to-the-minute rhythmic fare, and David Broekman's instrumental numbers likewise brightened the program's path. *Odec.*

Donaldson With Mc-E

John Donaldson Jr., has joined the New York office of McCann-Erickson as radio time buyer.

He was formerly with NBC.

VICTOR BORGE
With John Reed King
Director: Bert Prager
5 Mins.; Mon.-Fri., 7 p.m.
METRO-GOLDWYN-MAYER
WJZ-Blue, New York
(Donahue & Coe)

Victor Borge, Danish pianist-comedian who was introduced to listeners last season on the Bing Crosby program, has succeeded F. Chase Taylor ('Stoopnagle') on this five-weekly, five-minute series for Metro-Goldwyn-Mayer, to whom he's under contract. He's an undeniably talented, versatile artist with an infectious brand of fooling and an ingratiating personality, so he should prove a potent attention-getter for Metro pictures.

As heard Monday evening (8) on his opening stint, Borge did a little piano-playing and a little more clowning. He offered some amusing double-talk about the spelling of his name, his accent and his contract with Metro. Explaining how he came to the U. S. two years ago, Borge said that when Hitler came to Denmark in 1940, 'one of us had to leave.' After a neatly-timed pause he added, 'So I came to America—he was afraid to.' In playing 'A Pretty Girl Is Like a Melody,' Borge said he was offering music 'made famous through M-G-M pictures,' instead of doing the score from the studio's forthcoming 'Cabin in the Sky,' as he'd been ordered. He uses no formal script, but merely figures out his act from sketchy notes in advance.

John Reed King's commercials at this hearing were confined to brief opening and closing mentions of 'Cabin in the Sky.' *Hobe.*

'DOC SAVAGE'
Cast: Bernard Lenrow, Eleanor Audley, Earl George, Bill Adams, Mark Smith, Hester Sondergard and Ruth Yorke
Writer: Edward Gruskin
Director: Garrett Hollihan
27 Mins.; Wed. 8:03-8:30 p.m.
Sustaining
WMCA, New York

Street & Smith's 'Doc Savage,' with his sidekicks Monk and Myrtle, came to radio Wednesday (3) (8:03-8:30 p.m.) as a WMCA, N. Y., series based on this comic strip character. The first shot, titled 'Journey Into Oblivion' mixed all the elements of a cliffhanger, a documentary on Nazi terror and an overstrained object lesson in democracy.

The handling of the Nazi problem as in this first episode had all the stability and reality of an opium smoker's dream. Presto and the ruby's rays render the spies powerless. Presented the defeated Nazis as cowering, whimpering creatures and the actual conquest was too glib for a comic strip that hopes to build an audience in the 8:03-8:30 p.m. slot.

Cast sounded none too strong on the opening shot.

'THE MAN BEHIND THE GUN'
Jackson Beck, narrator; William Quinn, Ed Latimer, Frank Lovejoy, George Tiplady, Cliff Carpenter, Frank Gibson; Nathan Van Cleve, conductor
Director: William N. Robson
Writer: Ranald R. Macdougall
Documentary Drama
30 Mins.; Sun.; 10:30 p.m., EWT
ELGIN WATCH
WABC-CBS, New York
(J. Walter Thompson)

The trade looks on this sponsorship by Elgin as one of the smartest buys made in network radio for some time. Elgin has got itself a timely little package (no pun implied), and the outlook for both the program and the account's listener goodwill should be bright so long as Elgin is willing to abide by the format of its initial sponsored installment (7). The sales copy, which was strictly institutional, couldn't have been more tactfuly and tastefully contrived, while the program itself was one of the finest of the series to da'

'The Man Behind the Gun' ranks as a scintillating example of good writing matched to good direction. Its chief asset is its ability to treat the most harrowing and violent subject, war, with a fine sense of understatement and restraint and to maintain through it all a composed, though realistic, concept of American boys under fire. The series is incisively instructional in that it conveys to those on the home front the conditions which actually confront the men in our various armed services, and the examples it cites give good cause for inspiration and courage to both the civilian and the fighting forces.

The theme last Sunday (7) was a ticklish one for broadcasting, but it was handled with rare skill by the writer, the director and the cast. It was a dramatized transcript of the appendectomy performed by a submarine pharmacist's mate upon a shipmate, stricken while the sub lay on the bottom of the ocean and unable to move for fear that the sound of her motors might betray her whereabouts to a pack of Jap destroyers on the surface. Also worthy of mention was the work of the soundeffects men and the musical score as directed by Nathan Van Cleve. *Odec.*

Minneapolis — Darragh Aldrich, WCCO columnist, has returned to her daily air program after month's illness.

RANSOM SHERMAN
With Leo Carrillo, Carlos Ramirez, Lionel Stander, Mary Astor, Lud Gluskin
Comedy, Songs, Band
30 Mins.
ROMA WINE
Thursday, 8 p.m.
WABC-CBS, New York
(McCann-Erickson)

This is Roma Wine's first alliance with a network schedule. The Schenley subsidiary has in recent years ranked as one of spot radio's biggest time buyers. As a network debutante, Roma didn't fare so well last Thursday (4). Festooned with a fancy title, 'Fiesta Rancho,' the variety session was hardly of Class A persuasion. The music was good, but there wasn't much combustion about the comedy phases of the show, which consumed about two-thirds of the running time.

Ransom Sherman has been lots funnier on other occasions. For an opening broadcast Sherman could have equipped himself with better material. His chief aides were women. One was Mary Astor, the evening's guestee, and the other, a standby character of his, the simpering man-chasing 'Mrs. Beri-Beri.' Sherman bounced his gags off 'Mrs. Beri-Beri' and Miss Astor bounced her gags off Sherman. That made the going even-Stephen. The sessions could have been livelier if the gags themselves had some bounce about them. Lionel Stander was up to his stylized rote of mauling the English language, while Leo Carrillo was concerned mostly with giving poetic gloss to the plug.

Carlos Ramirez, South American baritone and a Metro contractee, was limited to one number, but that sufficed to establish him as a decided asset to the program. He combines a rich resonance with broad range and lyrical flourish. Lud Gluskin gave his usual expert performance at orchestral guidance. *Odec.*

'THREE RING TIME'
With Guy Lombardo orch, Rose Marie Lombardo, Billy Leach, Ogden Nash
Director: Harry Herrmann
30 Mins.; Mon., 10:30 p.m.
BALLANTINE ALE
WABC-CBS, New York
(Thompson)

The attempt to blend sweet pop music and wacky verse makes strange and not very happy listening in this new series for Ballantine ale. As always, Guy Lombardo's orchestra provides commercial music, particularly when, as in Monday night's (8) premiere, the selections are all smash tunes of the last few years and thus appealing to adult listeners. An added sock touch was the skillfully dated arranging, featuring numerous bright two-piano bits. Rose Marie Lombardo and Billy Leach get by nicely as vocalists, notably in their duets.

Ogden Nash's satiric rhymes, already familiar via magazine and books and to Kraft 'Music Hall' listeners, are the wrench in the program's works. Admittedly clever and amusing in printed form, they sound stilted and labored on the air, although several of Nash's goofy definitions get across. Ballantine commercials use the springboard of America's proverbial desire 'for something better.' *Hobe.*

TED STEELE
Songs, Instrumentalists
30 Mins.
Sustaining
Monday-Friday, 1:00 p.m.
WNEW, New York

Ted Steele's latest stint is a half-hour sustainer of pleasing novachord melody and m.c. patter aired Monday through Friday (1:00-1:30 p.m.) over WNEW, N. Y. The ex-NBC page boy, who crashed in on the novachord three years ago, still retains his WOR Monday-through-Friday morning 'Recipe for Happiness' and Sunday (9:30-10 p.m.) 'Remember' shows, also sustainers.

Heard Thursday (4), Steele did a novachord and vocal once-over lightly of eight current and past favorites plus a newcomer, 'It Started All Over Again.' Accompanied by a trio consisting of a bull fiddle, banjo, and musician doubling on the traps and xylophone, Steele got off a smooth 30 minutes that should win him a fair following. Though Steele's voice doesn't merit raves, it was easy to take, especially with 'Craziest Dream' and 'Why Don't You Fall in Love?'

However, it was the novachord trio combo that really carried the show, and on 'In the Mood,' 'Night and Day,' 'Weep No More' and 'Honeysuckle Rose,' it delivered smoothly.

Kansas City—Milan Mihale is new musical director at KCKN. Bruce Davies, new to radio, is latest addition to KCKN announcing staff.

Follow-up Comment

'Author's Playhouse' (NBC) and 'Man Behind the Gun' (CBS) both dipped their toes in repeat shows last Wednesday night (3). The closest the boys could get to taking a bath that night it seems. In the case of 'Playhouse' this Chicago half-hour again used a script called 'Blood Will Tell.' From New York, 'Gun' went again with its episode on the sinking of the aircraft carrier Yorktown. The latter sounded as if it might have been played back by transcription, but not so the Chicago show with a much smaller cast. In any case, the point appears to be that repeat shows are a hazard no matter how well done. And in each case here the shows were good. But who can say how many regular listeners were chased away by the repeats? For those hearing both shows for the first time, fine; but the net impression is that repeats for the same audience are a gamble to be avoided if there is any other choice.

Ed Fitzgerald, on WOR, has been interrupting his late hour disc sequence with a few minutes of sports news. Bandied back and forth in a light manner, this athletic diversion has its points and could become a real asset. Fitzgerald formerly cross-fired the period with 'High Pickets' Ross, but is now partnered by Jimmy Martin, Ross now answering a bugle instead of Fitzgerald. Martin, not being so nimble of tongue as Ross, is plugging along but seemingly is capable of easier comment when he forgets the pressure. Meanwhile, Fitzgerald nurses Martin over the bumps and things are fair enough. Some prepared ideas on the vein their kidding will take could help.

Peggy Hopkins Joyce's guest appearance Friday night (5) on the 'Keep Ahead' stanza for Edelbrew Beer (WOR) only succeeded in bogging down what otherwise was a diverting, showmanly variety program distinguished by some sock musical terms. Resurrecting all the familiar gags anent her marital career, Jack Eigen, who handles the Hollywood-Broadway chatter bit for the program, did an interview with Miss Joyce with results that were not only out of tune with the rest of the half-hour broadcast, but occasioned some monotonous moments. Nor did her peculiarly unexciting voice help matters any. Anita Boyer, the songstress, recent addition to the program, lent considerable spice to the stanza with her warbling of 'Don't Get Around Much,' and the tasteful arrangements by Ray Block's orch and Jerry Cooper's ballading set a nice pace.

Mark Woods, competing as member of a five-man team of Red Cross canvassers against a five-woman squad on 'True Or False' last week over the Blue won the grand prize of $100 handily, Woods promptly handed over the $100 to the Red Cross. Gallant as well as diplomatic, the Blue web president declared that the women, in losing, had been given 'the hardest questions.' The femme who stood up longest was Lucille Manners, radio singer.

John Reed King, in taking over Walter Compton's chores as 'Double Or Nothing' quizmaster, introduces several changes in format to accelerate the pace of the Feen-a-Mint show hired by Mutual Fridays (9:30-10 p.m.). As heard Friday (5), King went in less for contestant life-histories and more for actual quizzing. In this way he managed to cover about 12 contestants in contrast to predecessor's five or six.

Another change is the contestant's choice of doubling his winnings or taking them, whereas old format

(Continued on page 32)

GARRY MOORE

NCAC STAR

Thanks to . . .

CAMEL COMEDY CARAVAN

FOR AN

IMMEDIATE RETURN ENGAGEMENT

First Appearance, Last Friday (March 5)

Second Appearance, This Friday (March 12)

CBS, 10:00-10:45 P.M., E.W.T.

★ ★ ★ ★

GARRY MOORE

RADIO'S NEWEST COMEDY STAR

Exclusively Managed By

NATIONAL CONCERT AND ARTISTS CORPORATION

NEW YORK - CHICAGO - SAN FRANCISCO - HOLLYWOOD

★ 77%

of the evening

AUDIENCE

(from N.B.C.'S "Tale of 412 Cities")

WTAG

WORCESTER

CONGRATULATIONS TO

AL RINKER

In Your New Connection With the Wm. Esty Co.

TOM KENNEDY

607 Fifth Avenue, New York. Tel. EL. 5-1877

The Attitude of Prosperity

For seven years a freelance program producer sought to get to the radio head of a New York advertising agency but without avail. This same agency exec recently learned that a house account might be interested in a script show and at the suggestion of a colleague he put in a call for the freelance producer.

The producer, recalling the agency man's past unavailability, pointed out that he (the producer) was quite busy at the moment, but that when he had a free hour he would visit the agency. The freelancer waited a couple weeks and then went calling. He informed the agency executive that he (the producer) was much too busy with his four shows to undertake any more work, but that he was still amused by the fact that it was only after he had nothing more to offer that it occurred to the agency man to grant him entry to his presence. The producer added that despite what happened in the past he would suggest what the agency man could do about getting himself a script show. The agency exec summoned his secretary and had her take notes on what the once-chilled freelancer had to say.

The freelancer has been telling friends recently that his income is close to $3,000 a week.

P.S.—The freelance a week later reversed himself and took the business. He couldn't resist the additional income.

COAST GUARD SHOW GIVEN GREEN LIGHT

Philadelphia, March 9.

The Supplee - Wills - Jones Coast Guard variety show, which went off the air a couple of weeks ago when the Musicians Union refused to allow the use of a Coast Guard band, resumed last week (2)—but this time with a union organist supplying the music.

The show, using Coast Guard talent, is aired over WFPG, Atlantic City. Guardsmen who participate are stationed at the shore base. WFPG recently made its peace with the Atlantic City local of the Musicians Union.

The first show, last month, had to go on without commercials before the Musicians Union would give its okay. As long as it had no 'commercial taint,' the union had no objections to the use of the Coast Guard band.

502 Candidates for 1st Cleve. Announcing Class

Cleveland, March 9.

Five hundred and two men and women, young and old, from all stations of life and all professions, filed applications for announcing positions in WHK-WCLE's candidate class. Of these, 20 men and five women were selected after a week of auditions for a 10-week course.

A committee of three made the selections, based primarily on voice tests. Among entrants were dentists, policemen, tradesmen and middle-aged housewives, said Carl Mark in charge of tests. 'Women definitely are doing a good job and will be picked,' he added.

Successful completion of course does not mean students will be offered positions with station, Mark declared, but with the manpower shortage many job openings should be available.

THE CONVINCER

'Can You Top This?' Now Believes It's Really a Hit

Senator Ford, owner of the 'Can You Top This?' program, is now convinced that his show is a success. Frank Anderson has brought suit in N. Y. supreme court claiming that the idea of the show was originated by him back in 1939. Besides Ford, Anderson names as defendants, NBC, WOR, New York, Joe Laurie, Jr., and Harry Hershfield. Anderson was secretary to James H. Cromwell when he was Minister to Canada.

Anderson says that he submitted the idea to NBC and WOR with the adjuration that they were not to divulge it to any one. He wants, in addition to an injunction, at least $300,000 in damages.

Station's Hospital Show

Philadelphia, March 9.

A 'Victory Caravan,' composed of WIP station talent, has been organized to entertain hospitalized vets of World War I and II. The 'Caravan' got under way this week at the Naval Hospital here and will be broadcast on alternate Monday evenings over the station.

The 'Caravan' consists of Joe Frasetto's studio orchestra; the Merry Malones, a girl singing trio; Jack Hunter, station soloist, and guests. Announcers Howard Jones and John Facenda act as m.c.'s.

Healey's New Sponsor

Schenectady, March 9.

Jim Healey, Albany columnist, gets a new sponsor, Saratoga Vichy Co., for his 'The Week in Review.' Effective March 14, the feature will originate at WSNY, 2:30-3:00 p.m., and will be piped to WIBX, Utica, WFBL, Syracuse, WHEC, Rochester and WGR, Buffalo.

THE STORY IS TOLD

of a company president who sponsored a radio program for more than ten years. He was asked why he continued to renew his radio contracts.

"After all these years", he said, "I'm afraid to go off."

Many of your contract renewals will be coming up soon. Consider Station WHN . . . its tremendous advertising power, its established programs, its vast coverage and its success records.

Buy WHN.

Each 13-week period brings definite and tangible results to warrant a contract renewal.

You will be in the enviable and comfortable position of renewing because you know your programs have brought heavy returns . . . and never because you are "afraid to go off!"

50,000 WATTS
1050 ON YOUR DIAL

WHN NEW YORK

WQXR, N. Y., UPS RATES EFFECTIVE APRIL 1

Rate increase, effective April 1, has been announced by WQXR, New York. Under the revised rate card, the basic price for 60 minutes, nighttime, varies from $400 for a single broadcast, to $300 for a 52-week contract. Rate for the Class B period (5-6 p.m. and 10-11 p.m. weekdays, and 1-7 p.m. and 10-11 p.m Sundays) varies from $300 to $225. Figure for Class C time (7 a.m. to 5 p.m. and after 11 p.m.) runs from $200 to $150 per hour, according to the length of the contract. There are various frequency discounts and rates for spot announcements.

Present increase is the first made by the station since July, 1940. In the meantime, the station has increased its power successively from 1,000 to 5,000 and then to 10,000 watts. Present WQXR clients may continue existing contracts with the station at the old rate until Dec. 31, 1943, or new sponsors may sign at the old rate until the new schedule becomes effective.

WOW Controversy Still in Courts

Omaha, March 9.

The WOW controversy is still raging in courts and newspapers. In district court Tuesday (2), John J. Gillin, Jr., president of the station, testified that he is being paid $25,000 a year for his work as president and manager. He was giving testimony in the lawsuit brought by Dr. Homer H. Johnson, member of the Woodmen of the World Insurance Society, to cancel the lease on which the station was transferred from the society to the new corporation, WOW, Inc. Earlier testimoney showed that Gillin was paid $16,000 a year when the society was directly in control of the station.

Tom Wallace, v.p. of Ferry-Hanly-Wallace advertising agency, who is known by listeners as 'Uncle Warter' on the 'Doghouse' program, testified as to WOW's worth. Wallace is a stockholder in the new WOW corporation.

Other testimony in the case revealed that 250 shares of stock in WOW, Inc., which Gillin bought for $250, are retirable at an undetermined future date for $25,000. This information was given in the testimony of Francis P. Matthews, Omaha attorney and WOW stockholder. Matthews testified that the 'B' preferred stock, all owned by Gillin, was purchased for $1 a share and is retirable at $100 a share. However, he said that this was not an unusual arrangement and that it was a consideration for Gillin's interest in forming the company handling its affairs.

On the stand, Matthews said that fraternal insurance societies around the country objected to the Woodmen's operation of the station. He said there had been a trend in recent years to tax income of fraternal insurance groups and that operation of the radio station or any private business for profit by such society furnished ammunition for legislators who sought to impose such taxes. Thus, the WOW setup 'imperiled' tax exemption privileges enjoyed by fraternals.

Attorney Don Stewart stated that the Woodmen of the World will lose more than $4,000,000 in the next 15 years if it leases WOW to WOW, Inc., on the terms proposed. Stewart, representing Dr. Johnson, said the figure was based upon the terms of the lease and the station's net income in 1942. He said the new group will pay the Society an average of $74,000 a year under the lease, while the net income of the station in 1942 was nearly $300,000. Stewart remarked that the rental is 'so inadequate as to indicate fraud.'

NBC News Additions

NBC has added to its news reporting staffs at home and abroad, according to William Brooks, director of news and special events for the network. The London office has added Don Hollenbeck, formerly with the Office of War Information in Great Britain. He will do an 8 p.m. world news roundup.

In Honolulu, NBC hired La Selle Gilman, a Honolulu Advertiser war correspondent accredited to the U. S. Army. In New York, Len Morgan, formerly of the Chicago Sun, becomes a member of the news writing staff.

Memphis Stores Now Going Whole Hog for Radio, a Former Prejudice

Memphis, March 9.

Memphis department stores have suddenly gone whole hog for radio after years of shying away from everything ethereal except spot announcements.

Gerber's has no less than four commercials, one on each of four major stations. Olivia Browne's 'Memphis Today and Tomorrow' combines personality interviews with wartime advice and fashion news on WMC at 8:15 each morning. WREC has Bill Trotter's '600 Club,' with recorded music, interviews and War Mother dedications, five afternoons a week at 3:30. 'Famous Fathers on the Air' is a Gerber offering via WHBQ at 7:45 each Monday night. And Trexler's morning newscasts at 9 o'clock over WMPS come from the same sponsor.

Lowenstein's has several radio shots, top of the lot being the 30-minute 'Songs for Victory' each Thursday from 5:30 to 6 starring Ethel Taylor, local soprano.

Other big stores are beginning to follow suit, breaking with prejudice of long standing.

Pitching for Workers

San Francisco, March 9.

Radio, theatre and Government join hands in a KPO airer which made its bow last night, and which has the sole aim of shunting workers into the shipyards. Program, 'Backstage,' originates in rehearsal room of Golden Gate theatre and is supervised by the U. S. Employment Service.

A quarter-hour musical-dramatic show, 'Backstage' is cooperative and non-commercial.

Theatre's Radio Studios

Cleveland, March 9.

Telenews Theatre managed by Charles Burris, has opened radio studios in its lounge for broadcasting purposes. WHK-WCLE uses studio for two 15-minute daily newscasts. WADC, Akron, has a direct line for Cosmopolitan Broadcasting Co. Sunday from 8 a.m. to 3 p.m. Programs are arranged by Paul Faut and James J. Rattay.

Programs broadcast include one hour Czech, half-hours of Italian, Hungarian, Polish (two programs) and Slovak. Frequent plugs injected for show's weekly feature.

Paterson, N. J.—George Jasper has resigned from WPAT to join the commercial sales staff of WPRO, Providence.

Bob Smith's New Post

Robert E. Smith, of the radio sales staff of National Concert & Artists Corp., has been appointed manager of special attractions, and will have charge of booking personal appearances. His assistant will be John Collins.

Before joining the NCAC radio sales force, Smith was director of auditions for the NBC artists bureau.

Wheeler-White Bill Would Drastically Revise and Curtail FCC Powers

Washington, March 9.

The wings of the Federal Communications Commission would be clipped and its operating procedure drastically revised under the Wheeler-White bill introduced in the Senate last week. The measure, a combination of bills introduced in previous sessions by Senators Burton K. Wheeler (D., Montana) and Wallace H. White, Jr. (R., Maine), was sent on to the Interstate Commerce Committee. Since Wheeler chairmans that group, it appears certain that it will be reported back to the Senate in the near future virtually unchanged.

The bill has a better chance of rolling through the present runaway session of Congress than its predecessors had.

The highlights of the proposed amendment to the Communications Act are:

1. New definitions of 'license' and 'station license.' White said sharper definitions were necessary 'because of a recent tendency upon the part of the Commission to treat what are in fact licenses as instruments of a different character and lesser import.'

2. The Commission would be divided into two divisions of three members each, with the chairman set aside as an 'executive officer and coordinator.' One panel, a Division of Public Communications, would control radio broadcast, television, facsimile, etc. The other, a Division of Private Communications, would control the communications systems of the common carriers such as the telegraph and wireless message companies. The chairman would not be able to act in contested matters before these divisions.

3. Increased rights would be given to applicants for certain types of licenses to be heard before their applications are rejected. All stations feeling that new applications would jeopardize their license rights would have to be heard as interveners in the application actions.

4. Powers of the commission in transferring a broadcasting license to another party would be restricted so that in no cases would the new station owner 'be subjected to conditions not required of an applicant for an original license.'

5. Radio stations would have the right of censorship over material offered for broadcast by a candidate for public office. This matter appeared to be of considerable interest to Wheeler and White, for they devoted several sections of their amendment to it. An entire new section was written in which would clarify 'the duties and responsibility of a licensee where his station was used by a candidate for public office, or by public officers or others for the discussion of public or political questions.'

Political Tack

6. Following along the same lines, the bill would 'require the identification of the speaker in the case of broadcasts dealing with public or political questions either local, State or national in their scope and application.'

7. Still hammering the same line, the bill would 'require the licensee of any station to afford a right of reply where public officers, other than the President of the United States, uses his station for the discussion of public or political questions.' (This would mean in effect that a station which granted free time to a public official might have to set aside equivalent free time for a spokesmen of an opposition political party who saw things differently. It might carry to such an extent that, for example, following an OPA speech on rationing, a Congressman who opposed rationing might have to be granted free time to air his views.)

8. Strongest slam at the Commission is a provision which, according to White, is designed to prevent FCC from exercising 'supervisory control of programs, of business management or of policy.'

9. Stronger relief rights from FCC rulings are set up in a section dealing with appeals.

10. Another amendment would make 'mandatory the hearing of oral argument by the FCC in any case upon the request of any party before the entry of a final order.' The Commission would also be required to accompany final orders with a full statement in writing of all relevant facts and conclusions of law.

11. Issuance of declaratory rulings would be provided so that licensees and applicants would have 'a judicial determination as to questions of vital importance to their business without putting in jeopardy their very business existence.'

12. Finally, there is a new section which, says White, 'is designed to curb an alleged tendency upon the part of the Commission to discriminate in a manner not authorized by the statute, between applicants for broadcast and other radio facilities and to require, as a condition to grants made, the doing of acts which the Commission has no authority under the statute to require.'

Davis Concedes

Continued from page 25

now using, on part-time basis, eight transmitters in Britain. We are arranging also for part-time use of a number of transmitters in Australia to send news and information into the Japanese-conquered East Indies. The scarcest of all commodities today are really good radio engineers, and by using stations already set up we obtain the services of trained men.

'Additional medium-wave facilities in North Africa are going into operation on an increasing scale to reach the continent of Europe.'

Percy Winner, OWI outpost specialist, told of 'absolute evidence from the Baltic to the Balkans, especially from Jugoslavia and Greece, of the effectiveness of American propaganda broadcasts. An enormous amount of our material sent in by short and medium wave is going into underground publications, particularly in Poland and France.

$45,000,000 Budget Asked

The Davis press conference, in which he was aided by a number of outpost specialists now on leave, dealt also with the effectiveness of American propaganda pamphlets and periodicals abroad. He indicated that he would probably ask for a $45,000,000 budget for the fiscal year beginning on July 1, with about 75% of the fund devoted to overseas activities. He claimed the British are spending considerably more through their Ministry of Information and Political Warfare Executive, and that the Germans are spending upwards of $200,000,000 annually on various types of propaganda.

The Davis press conference had a dual purpose: to lay the foundation for information to be furnished when the OWI budget is called up for consideration by Congress, and to build a backfire against a recent wave of charges that OWI material, particularly the printed matter, is loaded with pro-New Deal stuff building President Roosevelt up for a fourth term.

Most recent gunner after OWI has been Representative John Taber, New York Republican, who held up to ridicule in the house last week an overseas pamphlet on the life of the President.

Taber will be gunning for OWI when the budget hearings begin about mid-April. He thinks it is most vulnerable in its printed matter, but will dig deep into the operations of its radio and film activities as well.

WPAT, Paterson, Does A Personnel Shuffle

WPAT, Patterson, had a personnel shuffle this week, topped by the resignation of general manager Geo. H. Jaspert, who left to take the post of commercial manager of WPRO, Providence. He was replaced by Sidney J. Flamm, v.p. in charge-of-sales, who is now handling both jobs.

Henry L. Miller, program manager, was another resignee. He went over to the OWI, and has been succeeded by Ted Webbe a WINS and WNEW, N. Y., alumnus. WPAT got another New York recruit in A. Lewis King, formerly with WHN's sales department, and now commercial director for the Patterson station.

There are also two new announcers, Ed Langdon, who came from WKBM, Youngstown, and Ken Joseph, formerly of WLIB, B'klyn.

San Antonio.—KTSA has added a woman announcer, Zeld Zinn.

SLOWIE FCC LIAISON WITH COX PROBERS

Washington, March 9.

Federal Communications Commission has appointed its secretary, T. J. Slowie, to be point of contact for the special Cox Committee readying a series of public hearings to investigate the Commission. Slowie will furnish Eugene L. Garey, attorney for the Cox probers, with any information requested in advance of the public sessions to get underway some time next month.

Already requested by Garey are copies of all annual reports and decisions since the FCC was created in 1934, and names and addresses of all employees who have left FCC since 1939.

Garey has announced he is building a staff of 25 lawyers and investigators to assist him this month in digging out information.

WOW Shifts Execs

Omaha, March 9.

Harry Burke, program manager, has been promoted to assistant general manager; Lyle De Moss, production manager, has been elevated to program manager, and Ray Olson has been lifted from assistant production manager to production manager in a sudden general shift at WOW.

In his new post, Burke will assume many new administrative duties and will be in direct charge of all time sales.

Follow-up Comment

Continued from page 30

made doubling obligatory. New setup gives audience a chance to urge and heckle a la 'Take It Or Leave It.' There is also a feature called a running question. In additional to regular queries, all contestants have a crack at a special problem and prize. King, who has had several minor shows of his own, is a competent quizmaster. Guest star Fanny Hurst, excelled as a special pleader for 'Victory Book Campaign' and as a contestant. While tenor Frank Forest and orch leader Nat Brusiloff were smooth with the melodies.

'The Day of Reckoning' bonged the gong again Saturday evening (6) in the second of its five scheduled broadcasts on WEAF-NBC. This stanza, authored by legit and screenwriters Sam and Bella Spewack, put Mussolini on the griddle for his crimes against Italy and mankind. Like the first, dealing with Hitler, it didn't bring the accused to the mike, but had him represented by a spokesman of evil, in this case Mephistopheles. Script was pungent and hard slugging, yet custantly within bounds and terribly pertinent. Edmund Gwenn gave a varied, expressive performance as Benjamin Franklin, prosecutor for the people, while Peter Lorre revealed surprising vigor as the devil. Martin Gabel's narration was articulate, and pointed the program home to the casual audience. Incidentally, this kind of fantasy, being almost impossible to present in visual terms, is ideally suited to radio, where the listener may create his own mental images unfettered by any demands of realism.

Burns and Allen clicked solidly as stand-ins for Jack Benny when the latter was unable to do his show Sunday night (7) on WEAF-NBC for General Foods. Dennis Day, Eddie ('Rochester') Anderson and Don Wilson were artfully blended in the Burns and Allen brand of foolishness on the show, with Don Wilson and Bill Goodwin also used to comic advantage on the announcer assignment. The effect was curious, though agreeable, retaining the characteristics of both the Benny and Burns and Allen programs simultaneously. Benny had planned to do the broadcast from St. Joseph, Mo., then going to Phoenix, Ariz., for a two-week rest. But he became ill in Chicago and had to cancel the plan. Orson Welles and the Phil Harris orchestra, now in the Coast Guard, will sub for Benny next Sunday (14) and the following week (21) from Hollywood, with Welles slated to guest with Benny the third week, on March 28.

'Lyrics by Liza, led by Lytell' is a neat NBC interlude. Liza Morrow does the vocals, Jimmy Lytell waves the baton and the combo is a suave blend of vocadansapation, ranging from her smooth 'Somebody Else Is Taking My Place' to his 'Hot Chi Chornia,' a torrid version of 'Dark Eyes'... Post-mortem salvo to Russ Columbo, whose wax works on Jerry Lawrence's Mutual discast, sound as hep in 1943 as when he first plattered 'Paradise' (one of the sexiest ballads yet), plus his other torchers.

Murder in Studio X

By ALAN LIPSCOTT

Yes, your Honor, I killed my stooge,
Cause for a moment he forgot—
That he was Tiny Tim and not Scrooge.
I had 'em rolling, when deliberately and glib,
He tossed in an ad lib
And interrupted my routine of nifty gab.
That's why he's lying now upon a slab.
It came in out of left field, unrehearsed,
And caught me with my puns down, when it burst.
By the shades of Pious, Cantor, Bergman and Brown,
What comics need is a Dillinger (or a reasonable facsimile),
To rub out such a clown.
When he dares to sink an unexpected talon,
Into the bread and butter of an unsuspecting Benny, Hope or Allen.
No, your Honor, it was too deliberate to be a rib,
Besides, that joke of mine required no ad lib.
That's why it—
Stopped me.
And that's why to mayhem I was driven.
And yet—he would have been forgiven,
Had he not—
Topped me.

From the Production Centres

Continued from page 28

Coast to join her husband, Pvt. Bob Welch, formerly director of the Jack Benny show....Anita Grannis, editor of 'Stand By,' the AFRA mag, wrote and directed the last Bucknell University Radio Workshop production on WJZ-Blue. She also scripted the radio adaptation of Stefan Heym's 'Hostages' for the Treasury 'Star Parade' and is working on a Chinese original for the same series.

George Lowther, 'Superman' scripter-director, is also directing transcribed stanzas for the U. S. Marine Corps and the 'March of Mercy' for the Red Cross....Victor Seydel moves into Al Rinker's place as member of the Blue production staff. Rinker recently resigned....Edward Tomlinson, Blue commentator, is now on a six-week lecture tour of 15 Coast cities....Judith Evelyn, 'Angel Street' player, will do another guest stint on 'Inner Sanctum Mystery' Sunday (14)....Willson M. Tuttle, formerly with A. & S. Lyons, has rejoined the radio staff of Ruthrauff & Ryan.

IN CHICAGO . . .

Mark Love, who left WGN to become program director of WJWC, now closed, is back on the WGN staff as a singer....George Cranston, manager of WBAP, Fort Worth, was a visitor last week....Morgan Perron, of Jack Ryan's NBC press staff, is assisting with publicity at the Central OCD Bureau....John Meagher, WGN Special Events and publicity writer, has joined the Navy Air Corps as a cadet pilot....Jules Herbuveaux, NBC Central Division program director, started his 10th year with the company last week....Marjorie Hannon of the WBBM-CBS 'Bachelor's Children' cast, is off the air for a few days because of measles....Albert Mitchell, 'The Answer Man,' has been renewed on WGN for 13 weeks by General Cigar Co., through the Federal Advertising Agency, N. Y. Program is heard Sundays and Wednesdays from 10 to 10:15 p.m. CWT.... WMAQ has adopted policy of plugging NBC shows during station breaks for first time....Bill Kirstimon, a member of the WBBM press department for the last year and a half, has resigned to accept a position with the U. S. Public Health Service at Bethesda, Md. He has been succeeded by Florence Warren, formerly with the Des Moines Register....The King's Jesters have been set for a twice-weekly program over WBBM, Tuesdays and Thursdays, 6 to 6:15 p.m., by the Western Advertising Agency for the Greer School for Shop Training....James C. Matheny, WGN transmitter engineer, has resigned to join the U. S. Army Air Force as a first lieutenant....Lewis Green, formerly an independent producer in Hollywood, has joined the Blue Network production staff under Maurice Wetzell.

Initial session of the 12-week radio writing course offered by the Radio Writers Guild at the Abraham Lincoln School last week drew more students than could be handled and many were turned away. Next Thursday's (11) class will be held in one of the WBBM studios. George Roosen, v.p. of the Radio Writers Guild and script head of WBBM-CBS, conducts the first two lectures....Monte Randall is the new m.c. on NBC's 'Reveille Roundup' early morning show....WLS's new afternoon variety show, 'It's Time for Company,' has been expanded to five days each week and is heard at 2:15 to 2:45 p.m., CWT. Script is written and announced by Mel Galliart and produced by Bev. Dean....John Kettlewell, vice-president of Russel M. Seeds Co., handling the Grove Laboratories account, took up his duties as a lieutenant in the Navy Monday (8)....Judith Waller, public service director NBC Central Division, will attend the seven regional meetings of the Music Educators National Conference, first of which will be in Oklahoma City, March 12-15....Gene Dyer, owner of WAIT, is ill in the Wesley Memorial Hospital.

Ray Jones, local AFRA executive secretary, reports to the Army March 10. Hy Faine, who will take over while Jones is away, is not expected to arrive before the end of March....The Quiz Kids will broadcast from New York on March 14, when they meet the Blue Network's news commentators, Earl Goodwin and John W. Vandercook....WBBM's 'Victory Matinee' has been expanded to a full honor.

IN HOLLYWOOD . . .

Edgar Bergen and his writer, Joe Bigelow, going to Mexico City for March 21 Chase & Sanborn broadcast. They'll be piped in on the program, remainder of which originates at NBC....Hubbell Robinson here for a few weeks to check up on available talent for Young & Rubicam summer replacements. Training in with him was Clare Olmstead, producer of Westinghouse program....Billy Gray, former nitery emcee, put under contract as a regular on the Abbott and Costello show. He plays the three-and-a-half-year-old kid....Jay Stewart, former WLW, Cincy, announcer, out of the Army and onto KNX staff....Jim and Marion Jordan ('The McGees') turning out 'Headlines From Home' for Office of War Information from script by their scripter, Don Quinn. It's a comedy series for the lads in uniform based on news clips from hometown papers....Homer Canfield, Army rejectee, back on NBC publicity staff....Phil Leslie aiding Don Quinn on the 'Fibber' scripts....John 'Jockey' Conte, of the Maxwell House program, can now qualify as a producer. He has been hospitalized for ulcers....NBC looking for a sponsor for a new style of commentary by Rupert Hughes....John Swallow bedded with eye and throat infection....Barney Ross, hero of Guadalcanal, resting on the desert as house guest of Eddie Cantor after making an appearance on his program....Fox Case, CBS public relations boss on the Coast, planted the only network mike at the Academy Awards dinner. It'll show up in most of the pictures snapped....KNX program sales director, Russ Johnston gets a free feed from the CBS gang for starting his 20th year in radio. He's only 35....Sam Pierce turned over the reins of the Gracie Fields show to Bob Moss while he sulphed a strep throat....Tip to New York agency execs: hold off that Coast trip for a while; the rainy season is late this year and the liquid sunshine is wetting the landscape plenty.

'WE DON'T CHOOSE TO LOSE'

Martin Wants His Tax Coin Back And Ruling on Who Employs Who

Los Angeles, March 9.

Who is who in state's rights, a question which the boys in Blue and the boys in Gray fought about in 1861, comes up again in a suit filed here by Freddy Martin, band leader, now playing at Cocoanut Grove. Action, seeking the return of $3,511 in taxes, is directed against the California Employment Commission.

Martin declares he was 'frozen' as an employer in the State of Illinois prior to his removal to the State of California and is still 'frozen' in the midwest state for the purpose of employment insurance payments, meanwhile paying taxes in California.

One claim in the Martin suit is that the Ambassador hotel, owner of Cocoanut Grove, is responsible for any employment insurance payments, on the theory that the hotel hired both himself and the musicians, putting the hotel in the position of employer.

Whether a baton swinger is an employer of his musicians or an employee of the hotel or theatre that hires the band has been a ticklish legal issue for a long time.

Barnet and New Orch Opening Philly Metop, But With Trombones

Metropolitan Opera House, Philadelphia, which had been unsuccessful for several weeks in securing a band to open its new dance policy, gets underway tomorrow night (Thursday) with Charlie Barnet's reorganized orchestra. Band is in for three weeks, and nothing's dated to follow. Ben Murray, once connected with Roseland, Arcadia, Savoy Ballroom, N. Y., and recently with Palomar Ballroom, Norfolk, Va., will manage the spot.

Plans to open the Town Hall, Philadelphia, in opposition to the 3,000 capacity Opera House, have not gone further than the vague shape they were in a few weeks ago. Ike Levy, owner of WCAU, Philadelphia, and Columbia Broadcasting and Columbia Recording stockholder, is assertedly one of the backers of the latter venture.

Band Barnet is opening at the Opera House is a rebuilt combo, with same instrumentation he had before he disbanded for a month's vacation. It's second time Barnet broke up to reform with different ideas and its second time it cost him money. This time he was going to dispense with trombones, and went so far as to have 30 trombone-less arrangements written. He has now restored those instruments and the arrangements are useless because they are rewrites of tunes standard with him, which are already in his books.

Last year he reorganized after a vacation, with strings, but tossed the cat-gut out during rehearsal.

Admish Prices Average

Philadelphia, March 9.

Tariff at the Met Opera House, opening here tomorrow (Thurs.) will be 59 cents for Monday and Tues. nights; 77 cents, Wednesday and Thursday and Sat. matinees, and 86 cents Friday and Saturday nights.

Operated by a syndicate headed by Charles Solomon, New York promoter, who has signed a five year lease for the spot, it is the only ballroom in the entire Philly metropolitan area which will feature name bands. Others which had this policy here, Brookline Country Club and Sunnybrook (near Pottstown, Pa.), folded when gas rationing and the ban on pleasure driving cut patronage to almost zero.

Gazley in Khaki

Al Gazley, assistant to Bill Goodheart, president of Music Corp. of America's N. Y. office, was inducted into the Army Monday (8) in N. Y. He reports next Monday, after a week's furlough, and will undergo basic training at Camp Upton, L. I., as a private.

He's unmarried.

Empire Ballroom Leased as Warehouse

Allentown, Pa., Mar. 9.

The Empire Ballroom, on the Allentown-Bethlehem road, has been leased as a freight terminal and warehouse, having recently been sold to the Defense Plant Corp. of the Reconstruction Finance Corp. Sale price was $70,000.

When gas rationing started, the ballroom continued to operate and drew large crowds, since trolleys and busses pass its doors. Name bands played there as a rule. Andy Perry, operator, had been satisfied with biz done at this spot, he has said, but apparently changed his mind.

ODT Bus Ban Hits Midwest Bands

Office of Defense Transportation's order of last week outlawing private busses from the roads will not effect many bands which inhabit the eastern or west coast. Where the edict will be seriously felt, however, is in the midwest, where it's estimated between 200 and 250 regional orchestras, many as popular in their particular orbit as national names, travel solely by privately-owned bus, or trailer.

There are a number of agencies in Chicago, Kansas City, Omaha, etc., which devote all their time to these small, almost constantly travelling outfits, and if the bus ban means a sharp curtailment of the bands they handle, both the bookers and talent will be in serious trouble. Frederick Brothers, Ferguson Brothers, Howard White and Carl Schroeder are among these agencies.

Since these bands do not earn

(Continued on page 36)

Kobblers Cut Playing Time To Work in War Factory

Korn Kobblers, comedy-music sextet working the past several months at Rogers Corners, N. Y., has cut its playing time at that spot to weekends only in order that its entire personnel may take war production jobs. Musicians completed their final week Sunday (7) evening, going to work next morning at a plant at Elizabeth, N. J. They will be factory workers Monday through Friday 8:30 a.m.-5:30 p.m., and musician-comedians Friday to Sunday evenings.

When the outfit finished its consecutive run Sunday (7) at Rogers, Harry Turne, sax-clarinet, with the band since it was formed, also wound up his association with it; he is to be inducted into the Army this week.

SPONSOR TO RESCUE

Ballantine Cancels Lombardo's N. Y. Airing, Thus 'Saving' Philly Situash

Guy Lombardo's orchestra and Music Corp. of America were extricated last week from the problem of how a band can be in two places at one time when Lombardo's radio sponsor cancelled its plan to bring 600 Ballantine dealers into N. Y. for the band's initial broadcast. MCA got Lombardo into a spot by booking him into Earle theatre, Philadelphia, for week ending tomorrow (Thurs.), without checking Ballantine, while the latter was arranging for big doings for his first ale broadcast from N. Y., Monday (8).

Ballantine cancelled out the thought of bringing the 600 dealers to N. Y. because of the difficulty of transportation, automatically rescuing MCA and the band. Earle had refused to let Lombardo out of the week, but would have let him go to N. Y. for the Monday broadcast if MCA brought in a suitable replacement show at its own expense.

BANDS NIX SCALE HOTEL LOCATIONS

The shortage of bands and the reluctance of some leaders to go on location at a monetary loss is beginning to pose booking problems for some N. L. hotels. Lately some leaders have been flatly refusing certain bokings of this type, which pay strictly scale and, after commissions, etc., leave leaders in red. And the attitude is constantly growing, fed by the uncertainty of the future.

In the past couple weeks alone there have been two examples of this; one has been hurdled and another still exists. Mrs. Maria Kramer, owner of the Edison and Lincoln hotels, who has been known for tight deals mainly because of the radio lines her spots offer, was hard put to find a band to follow Blue Barron into the Edison. She succeeded in booking Tommy Tucker, who opens next week (16) but the contract is said to be less in her favor than ever before. She has a similar problem coming up in securing a replacement for Abe Lyman at the Lincoln. Lyman shifts to the Commodore early next month, to plug another void because of the lack of a suitable replacement for Hal McIntyre. William Morris agency books this spot and Lyman's is an MCA band; that clearly points out that either the Commodore wanted Lyman itself, or the Morris agency hasn't a band suitable for the spot. Latter is more likely. Lyman, however, took the job to remain in N. Y., handy to recording studios in case the present deadlock with American Federation of Musicians is cleared up.

Hotel which still has its booking headache is the New Yorker. Sonny Dunham's current there and General Amusement Corp., which books the spot, is trying to convince the leader to remain until June 15, when Johnny Long opens. Since the job has cost Dunham considerable money, and cash reserves are getting low, Dunham doesn't want to stay, putting GAC in a spot for a replacement. Jerry Wald may come in off theatre dates while Dunham goes out on them to replenish his bank account. He's been in the spot since January.

Previous Headache

GAC had similar trouble at the New Yorker before Dunham. As a matter of fact, he is a fill-in for Woody Herman, who originally was scheduled to replace Benny Goodman. Herman pulled out because, it's said, he would rather not lose money. Pennsylvania, N. Y., which most bands want to play regardless of usual low hotel salaries (along with the Astor), because of its better prestige, also had trouble finding a band to replace Glen Miller last fall, after Miller joined the army. That was more a fault of short-notice, however.

Band business as it was routined pre-war has changed. Leaders formerly took hotel jobs at a loss because of valuable radio time, which built or sustained reputations. Then recordings began to forge upward in popularity. Now radio time is No. 3 on the list of desirable avenues of exploitation. Pictures are No. 1, recordings No. 2; N. Y. hotel jobs are taken now more to be near the source of song material for recording and recording studios and to plug released recordings on the air.

With the hot breath of draft boards on the necks of some of the younger leaders without children, plus the recording controversy with the AFM, which has banned disc-making since Aug. 1, there is no reason for a band locating at a loss. Leaders would much prefer staying on a theatre tour, where they make instead of lose, or go to the Coast and make a picture. The way filmmakers are snapping up bands lately, the latter is not too difficult to obtain.

Bill Roland, from Les Brown's band, replaces Johnny Guarnieri, pianist, with Jimmy Dorsey. Guarnieri joins Raymond Scott's radio band at CBS, N. Y., replacing Mel Powell, who's in services.

B'way Band Battle Involving Par And Strand With Capitol Brought Into Open Via Krupa, Barnet Deals

The Broadway band booking battle, brought about by the entry of Loew's Capitol theatre, N. Y., into a band-vaude policy, opening tomorrow (Thurs.) in opposition to the Paramount and Stran l, came out in the open the past week. Verbal fisticuffs are not due so much because of the Capitol's attempts to buy musical talent, but due to attempts by Music Corp. of America to sell bands to the Cap, away from the Strand and Paramount.

Bands involved are Gene Krupa and Charlie Barnet. Barnet is claimed to be committed via written option to the Strand theatre, and Harry Mayer, booker, asserts that Warner Bros. will take a complaint to the American Federation of Musicians, and then into civil court if necessary, if MCA tries to ignore this agreement and sign Barnet to the Capitol. On the other hand, Phil Bloom, of MCA, claims the Strand has no such commitment, but if it can produce one, Barnet will go to the Strand.

Paramount likewise claims it has a definite commitment for Krupa. Bob Weitman, the Par's managing director, says that he set a deal and terms more than three weeks ago and mailed contracts to MCA for the

(Continued on page 35)

Swingy Hips Not Classy

Because the management decided the batonning undulations of a feminine bandleader didn't quite fit the class atmosphere of its newly opened cafe, the Statler hotel, Washington, is replacing Dolores and her orchestra March 18 with Emil Coleman's society combo. Dolores has been at the spot several weeks, having followed Xavier Cugat, who opened the room.

Dolores, a leader of male bands in Europe before the war, is a Cugat protege. He is sponsoring the half female, half male combination, which debuted last summer at Essex House, N. Y.

Williams' 5 Yrs. At Palmer House

Chicago, March 9.

Contract recently signed by Griff Williams with the Palmer House 'for the duration' calls for a guarantee of 40 weeks per year over a period of five years. Pact is the first of its kind ever signed here. Williams, who played for 14 weeks in the hotel's Empire Room last year, reopens there on March 25 with Merriel Abbott's '1943 Springtime Revue.'

New show will mark the return of the Abbott line of 12, now on the Coast appearing in a Metro picture. Others in the show will be Cabot and Dresden; Clair Omar Mussar, vibraharpist; Tony Farrar, tap dancer, and Bernard West, monologist.

SIR BEECHAM'S SUIT VS. COL. ON FRI. (12) IN N.Y.

An application for an injunction to restrain Columbia Records from releasing recordings made by Sir Thomas Beecham, noted English symphonic orchestra conductor now in the U. S., will be heard in Federal Court, N. Y., Friday (12). Action is part of a suit asking $600,000 damages filed by Beecham against Columbia in N. Y. Supreme Court last week.

Beecham's attempt to block the release of the recordings, which were made with the N. Y. Philharmonic Symphony Orchestra, is based on his claim that the discs are imperfect, not up to the standard set by recordings he made in England. He asserts the company had ample notice that they are defective.

Platters involved are interpretations of Seventh Symphony of Sibelius, a suite from Rimsky-Korsakoff's 'Coq d'or,' and Mendelsohn's Italian Symphony.

Columbia is also involved in a suit with RCA-Victor, which recently started action to stop Columbia's use of the Red Label, which RCA claims it originated and exploited so that it has become a trademark for its classical releases.

USO Bands Start in April With Spanier, Rogers

Another revision in USO-Camp Shows, Inc., plans for the use of paid bands on camp tours puts the Muggsy Spanier and Dick Rogers orchestras to work beginning April 10 and 17, respectively. These outfits will replace on the schedule the legit shows of 'Claudia' and 'You Can't Take It With You.'

Remainder of the bands originally mentioned to work for the USO, Louis Prima, Barney Rapp, Ace Brigode, and a Negro combination, will begin their tours around June 1.

Union Stops Barron From Filling D. C. Date And Return to N. Y.

Blue Barron got embroiled in another booking mixup last week, this time because of his failure to heed regulations of N. Y. local 802 of the American Federation of Musicians. Barron was scheduled to go to Washington to play three days, Friday-Sunday (5-7) at Mrs. Maria Kramer's Roosevelt Hotel there, but 802 stepped in and informed him that if he did he wouldn't be able to return to his present job at the Edison hotel; 802 frowns on non-802 outfits, using N. Y. jobs as a base for operations.

Local further told Barron that he had been getting away with violations of the regulations; that he had played a theatre date at Adams, Newark, N. J., without special permission to return to the Edison, and one or two one-nighters out of town on the band's Monday off from the hotel.

Preventing Barron from going to Washington left Mrs. Kramer with a three-day band void at the Roosevelt, between Mal Hallett and Teddy Powell, who opened Monday (8). She held Hallett an extra day and brought in Chick Floyd for Friday and Saturday. Barron originally was to leave the Edison March 1, but Mrs. Kramer was unable to book a successor in time and he was forced to hold over, cancelling several theatre dates. He leaves next week (16), when Tommy Tucker comes in.

Carlos Molina's Saxist Pinched for Draft Evasion

Albany, March 9.

Luis Bustamante Castellanos, 27, saxophonist with Carlos Molina's orchestra at the New Kenmore hotel, was arrested there by FBI agents. E. L. Olsen, assistant special agent in charge of the Albany office, alleged the musician, after registering with a New York City draft board in the fall of 1940, failed to keep it advised of his whereabouts, failed to inform the board of change in his dependency status, failed to possess his classification card, and failed to report for a physical examination recently ordered by the board. On arraignment, Castellanos was unable to furnish bail of $1,000 and was remanded to Albany County Jail.

This is the first case in which a member of a name band has been apprehended hereabouts for violation of the selective service act.

Bands-Theatre B.O. Holding Well; Venuti-Boswell O.K. $26,000 in Hub, Spivak 15G, Minn.; Cugat 70G, N. Y.

(Estimates for This Week)

Mitchell Ayres, Omaha (Orpheum; 3,000; 20-65)—With 'Lucky Jordan' (Par) plus Andrews Sisters on stage. Heading for fine $17,000 or better. Stage shows here depend much on rural trade and storm this week hurt. Andrews Sisters responsible for trim share of total.

Xavier Cugat, New York (Paramount; 3,664; 35-$1.10)—With Henny Youngman on stage, 'Hitler's Children' (RKO) on screen. Cugat band and Youngman lending plenty of boxoffice aid for picture which itself is strong b.o.; on the second week ended last night (Tuesday) a big $70,000 was grossed, while first was $81,000.

Horace Heidt, Los Angeles (Orpheum; 2,200; 33-65)—With 'The Purple V' (Rep), first run. About $19,500.

Earl Hines, Newark (Adams; 1,950; 25-99)—With 'Fighting Devil Dogs' (Rep) and stage unit headed by Ethel Waters. Nice $17,000, draw divided between band and Miss Waters.

Sammy Kaye, New York (Strand; 2,756; 35-$1.10)—With 'Casablanca' (WB) on screen. This, the seventh and final week for Kaye, the fifth for the picture, will be about $37,000, good, while the prior week hit $43,500, strong.

Henry King, San Francisco (Golden Gate; 2,850; 44-75)—Plus 'Hitler's Children' (RKO), both second week with Bonnie Baker added. Great $28,000, largely on widely exploited film.

Ray Kinney, New York (State; 3,450; 35-$1.10)—With 'Star Spangled Rhythm' (Par) (2d run) on screen. Kinney unit credited with providing strong support for picture since latter came off an eight-week run at nearby Paramount only two weeks ago; indications are for a substantial $27,000 or better.

Guy Lombardo, Philadelphia (Earle; 2,768; 35-75)—Getting plenty of the elder trade but little of the zoot-suiters, so gross is just above par with $19,000. Picture is 'Margin for Error' (20th).

Harpo Marx, Pittsburgh (Stanley; 3,800; 30-66)—with 'Tarzan Triumphs' (M-G). Harpo subbing at head of band for Chico, who is ill, and added push this could be figured on at b.o. is being more than counter-balanced by weak screen attraction. Result will be floppo $16,000.

Will Osborne, Providence (Metropolitan; 3,200; 30-55)—With 'Crime Smasher' (Mono). Fair $5,500 in three days, with weather hurting.

Charlie Spivak, Minneapolis (Orpheum; 2,800; 39-44-55)—Despite 20-below zero week-end cold, snow, icy streets and income tax payment time, large crowds are turning out. With 'Whistling in Dixie' (M-G) on screen and plus three acts, Marty May, Ruthie Barnes and Carr Bros., looks like big $15,000.

Joe Venuti, Boston (RKO Boston; 3,200; 44-99)—With 'Shadow of Doubt' (RKO), Connee Boswell, Hal LeRoy, Watson Sisters, Shryettos, others on stage. Helping to okay $26,000.

Teagarden AWOL, But Ill

Marion, Ind., March 9.

Jack Teagarden's orchestra, without Teagarden, showed up for a stand at the Paramount theatre here last week (2). Leader wired the management of the house, where he was booked for the one day only, that he was too ill to appear. Band did okay without a front man for five not-so-packed shows, and left audiences with a bad taste.

This is second time theatre, which plays name band every fortnight, has inadvertently disappointed its customers, but first time wasn't the leader's fault. Johnny 'Scat' Davis' band lost uniforms, stands and some of its instruments on way here and outfit had to improvise.

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San Carlo Big $33,000 In Hub Despite Rough Weather

Boston, March 9.

Gallo's San Carlo Opera Company, venturing where the Met feared to tread, finished a 10-performance session at the Boston Opera House Sunday night (7) to the biggest gross it's had in many a visit here. The repertoire consisted entirely of the tried and true Verdi, Gounod and Bizet fare, but drew consistently good houses in the face of terrible weather conditions.

The San Carlo top was $2.20, and the gross estimated at $33,000.

Rain Washes Out Duke Ellington One-Niter In N. Y.; Sherwood's $1,400

(Estimates)

Peter Cutler (Totem Pole B., Auburndale, Mass., March 6). Severe snowstorm crimped this try; Cutler (local band), on third consecutive Saturday, drew 600 at $1.45 couple, half as many as previous week. Gross about $435.

Duke Ellington (Royal Windsor Ballroom, N. Y., March 6). Heavy, steady rain in N. Y. late Saturday hung one on the chin of this operation, participated in by Dick Gilbert, WHN, N. Y., disc-jockey. Ellington drew $1,550, which paid him off, but bounced operators around to tune of about $1,000.

Stan Kenton-Andy Jacobson (Ramoy-Playmor B., Boston, March 5-6). Kenton is established here by now, and when coupled with localite, drew 1,900 Friday and 2,300 Saturday for excellent $3,797.

Jimmie Lunceford (Aud., Charlotte, N. C., March 3). Hop run by Rese DuPre, Philadelphia promoter, played to full house. Lunceford drew 2,100 Negro dancers and 700 white spectators, at 75c and 90c and 60c and 75c advance and door for both factions respectively.

Bobby Sherwood (Ritz B., Bridgeport, Conn., March 7). Sherwood did nice drawing job here; 1,420 dancers at 98c.

Band Review

RUBY NEWMAN ORCH (20)
Copley Plaza, Boston

Ruby Newman, long-established Boston band leader who this year achieved the distinction of cracking the long-haired crusty New England Conservatory of Music to establish the country's first recognized school of popular music, inaugurated another first in the Hub this week with a 20-piece band in the much-sought Oval Room of the Copley Plaza. The novel aspect of the band is that it features a 10-man string section consisting of 6 violins, 2 violas, 'cello and bass with harp. In the rhythm section there are 4 saxes, 1 trumpet, guitar, piano and drums. Ruby batons the band, and his wife, a fiddler, is first desk violinist.

The band commenced its engagement in the Oval Room Thursday (4), and is being largely subsidized by the Copley's progressive Chauncey DePew Steele, who in his two years at the hotel has lifted it into the top rank as an after-dark entertainment spot.

While it naturally still has a few bugs yet to be removed, the big Newman band is the works. It is in the process of building up its library, arrangements by Ben Homer, but already has a substantial repertoire ranging from sharp settings of such swing tunes as 'Stuff on the Cuff' to smooth, danceable—but not squashy—arrangements of 'Begin the Beguine.'

The string section is employed in both hot and sweet arrangements, the fiddlers neatly achieving the great differences between jazz and straight intonation. In some arrangements the strings fail to emerge as an important factor in the effect, a fact seemingly attributable to the intimate size of the Oval Room. Newman has announced no specific plans for the band after its debut run at the Copley, but judging by its reception here it should stay around the Hub for some time despite its plenty hefty payroll.

Elie.

Band Bookings

Richard Himber, April 1-3, Eastman theatre, Rochester, N. Y.

Barney Rapp, March 12, four weeks, Claridge hotel, Memphis.

Gene Krupa, March 19, week, Palace theatre, Akron-Youngstown; 26, week, Stanley theatre, Pittsburgh; April 2, week, Earle theatre, Philadelphia; 9, four weeks, Frank Dailey's Terrace Room, Newark, N. J.

Jan Savitt, March 16-18, Palace theatre, Columbus, O.; 19, week, Chicago theatre, Chicago.

Shep Fields, March 19, Aud., Newark, O.; 22, week, Iroquois Gardens, Louisville, Ky.

Frankie Masters, March 15, two weeks, Bradford hotel, Boston.

Louis Prima, March 26, Royal theatre, Balto.

Bob Chester, March 25, week, RKO theatre, Boston; April 15, four weeks, Frolics Club, Miami.

Richard Himber, March 15, week, Del Riod Club, Washington, D. C.

Tommy Reynolds, March 12-18, U. of Florida, Gainesville, Fla.

Bobby O'Brien signed on as pianist at Nite Court of Fun, Pittsburgh, to replace Jerry Tagress, who had been there five years and resigned for a job in a shipbuilding plant.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton*	Biltmore (300; $1-$1.50)	45	675	50,175
Hal McIntyre*	Commodore (500; $1-$1.50)	6	1,725	10,750
Lani McIntire*	Lexington (300; 75c-$1.50)	56	1,550	87,700
Sonny Dunham*	New Yorker (400; $1-$1.50)	9	2,075	18,450
Jimmy Dorsey	Pennsylvania (500; $1-$1.50)	4	3,050	12,900
CarmenCavallero*	Waldorf (550; $1-$2)	8	2,525	20,800
Abe Lyman	Lincoln (275; 75c-$1)	7	1,100	9,125

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows; Waldorf co-headlines The Hartmans, Tito Guizar and Cavallero.*

Chicago

Joe Reichman (Empire Room, Palmer House; 750; $3-$4.50 min.). Business off here last week same as other local spots, but Hildegarde and Reichman still accounted for big 5,400 people.

Art Kassel (Walnut Room, Bismarck hotel; 300; $1.50-$2.50 min.). Kassel in last month of long engagement still drawing 'em in; 2,100 last week.

Neil Bondshu (Mayfair Room, Blackstone hotel; 250; $2.50 min.). Bondshu, last four days of Dwight Fiske and two days of Tito Guizar, who opened Friday (5) drew 2,600 patrons, practically capacity.

Glen Gray (Panther Room, Sherman hotel; 950; $1.25-$2.50 min.). Gray providing good draw here although business off some due to bad weather; 5,400 on week.

Russ Morgan (Marine Room, Edgewater Beach hotel; 1,100; $1.25 min.). Morgan building up nice following here. Around 2,500 last week.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Finished up with customary 3,000 or slightly less. Going on picture work and theatre dates. Harry Owens' Hawaiians replaced.

Ozzie Nelson (Biltmore; 900; $1-$1.50). Tilt in tariff making no diff and count better than 3,500.

Boston

Ruby Newman (Oval Room, Copley Plaza; 350; $1 cover). Newman opened here Thursday with much fanfare about new huge string band. Room past few months has done well using name acts, but Newman was not sufficient draw alone to keep up attendance; 960 covers on last three days. For first three days of week Mariana, with Ray Morton's orchestra, drew 1,012 covers. Excellent dinner biz throughout week.

Milt Herth (Colonial Room, Copley Plaza; 260; 50c-$1 cover). Herth is well-established here and drew 601 covers, mainly over weekend.

Richard Himber (Main Ballroom, Hotel Bradford; 1,500; 85c admission). Himber encountered severe snowstorms in teeing off hotel's new dancery idea, but drew 1,482 customers in four days. Manager Bob Appleton well satisfied with biz under conditions, since venture is in nature of experiment.

Joe Sudy (Terrace Room, Hotel Statler; 450; $1 cover). Sudy on second week played to 780 covers over Friday-Saturday, only late nights, plus good dinner trade throughout week.

St. Louis

Nick Stuart (Club Continental, Hotel Jefferson; 800; $1-$2 min.). Unsettled weather was reflected in biz at this downtown spot last week and only 3,400 customers were clocked, a trifle below the average. Le Brun and Campbell, ballroomologists, currently augmenting the floor show.

Minneapolis

Edgar Drake (Minnesota Terrace; 500; $1-$1.50). Well liked band and three acts, Fay & Gordon, Dorothy Blaine and Mel Ody. Due to unfavorable weather and tax time, perhaps, business slightly off, but 450 nightly average not bad.

Location Jobs, Not in Hotels

(Los Angeles)

Benny Goodman (Palladium B, Hollywood, second week). No letdown from record-breaking first week and a cinch for a new record at 34,000. Played to 11,000 Sunday (7) mat and evening alone, which, with 9,600 Saturday, set a new weekend record.

Freddy Slack (Casa Manana B, Culver City, second week). Strictly a weekend spot, the other two nights contributing little to the okay 3,000 total.

Noble Sissle (Trianon B, Southgate, first week). Filling for one week until Louie Armstrong comes in Wednesday (10). Sissle should be good for around 6,500 payees on his interim stand.

(Chicago)

Lou Breese (Chez Paree; 650; $3-$4.50 min.). Sharing honors with Joe E. Lewis; substantial 3,600 customers.

Gracie Barrie (Blackhawk; 500; $1-$2.50 min.). Miss Barrie's gang is developing into boxoffice at this spot. About 2,800 last week.

(Minneapolis)

Freddie Fisher (Happy Hour; 650; no cover or min.). 'Schnickelfritz' band on last leg of seven-week run. Bad weather and tax time believed responsible for past fortnight's drop in average crowds to around 500. Not at all bad, however.

CAB CALLOWAY

and His Orchestra

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Making
'STORMY WEATHER'

Inside Stuff—Orchestras

Gene Krupa's ability to draw and to be booked apparently hasn't been disturbed by the recent charges against him in San Francisco for contributing to the delinquency of a minor (his instrument boy, nabbed with marihuana, asserted he was delivering it to the leader). In past couple weeks Krupa has been booked for a string of eastern theatres that have played him in the past, and for Frank Dailey's Terrace Room, Newark, N. J.

Dailey's contract with Krupa, written by Music Corp. of America, includes a clause that allows Dailey to cancel the band at any time before or during its stay at his spot, if any injurious publicity arises from Krupa's forthcoming appearance in San Francisco to face the charges against him. He opens at Dailey's April 16 for four weeks, and is now dated to go to S. F. April 19, which may be set back.

Rhumba bands, made up of union and non-union personnel, have been circulating freely in the Washington territory. Local 161 has been fighting the practice, with Juan Velasquez brought up before the board of directors and fined $250 for encouraging these musical festivities.

Union also pulled two piano players out of two Washington Spotlight clubs. Claimed that despite warnings jam sessions have been continued, with other conditions unsatisfactory. Both Spotlight clubs are independently operated. Jack Carr, proprietor of one establishment, has appealed the withdrawal of music and his case will go before the board.

Lucky Strike's radio teaser campaign for its new program from Carnegie Hall, N. Y., may have accomplished its purpose and been discarded, but its memory lingers on.

Duke Ellington's orchestra did a concert at Carnegie following the program's debut from there, and it also won first place in a band poll recently, so bright minds at William Morris agency, which booked Ellington into the Hurricane, N. Y. nitery, cooked up a line to exploit the forthcoming opening. Ads will read, 'Top Band of All Direct From Carnegie Hall.'

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. Heard That Song Before (7) (Morris)	Harry James	Columbia
2. Brazil (7) (Southern)	Jimmy Dorsey	Decca
	Xavier Cugat	Columbia
3. Old Black Magic (2) (Famous)	Glenn Miller	Victor
	Charlie Barnet	Decca
4. There Are Such Things (15) (Yankee)	Tommy Dorsey	Victor
5. Moonlight Becomes You (11) (Famous)	Bing Crosby	Decca
6. So Nice Come Home To (4) (Chappell)	Dinah Shore	Victor
7. Moonlight Mood (5) (Robbins)	Kay Kyser	Columbia
8. Why Don't You Fall Love (17) (Harms)	Connee Boswell	Decca
	Johnny Long	Decca
9. Craziest Dream (13)(BVC)	Harry James	Columbia
10. Dearly Beloved (13) (Chappell)	Alvino Rey	Victor
	Glenn Miller	Victor

OTHER FAVORITES

(These records are directly below first 10 in popularity.)

It Started All Over Again (Embassy)	Tommy Dorsey	Victor
Why Don't You Do Right (6) (Mayfair)	Benny Goodman	Columbia
For Me, My Gal (Mills)	Judy Garland	Decca
	Guy Lombardo	Decca
Don't Get Around Much Anymore (Robbins)	Inkspots	Decca
Star Spangled Banner Waving (Miller)	Elton Britt	Bluebird
Touch Texas (Southern)	Freddy Martin	Victor
Please Think Me (Witmark)	Shep Fields	Bluebird
	Russ Morgan	Decca

Mercur Bros. have switched Cosy Harris, colored pianist, from their Nut House in Pittsburgh to their Music Bar, succeeding Neilly Walters, who quit for defense job. Harry Nossokoff, doubling from Nixon theatre house orch, new keyboard expert at Nut House.

Bob Brockman and Will Witty have replaced army-bound Dick Tomko and Buddy Valentine in trumpet section of Pall Allwes band at Colonial, Pittsburgh, with Ronnie Roland taking over piano spot from Bill Cascillis, who has gone into war work.

B'way Band Battle

Continued from page 33

Krupa orch. A couple of weeks ago, he says, Bloom asked him to release the band so that it could go into the Capitol. Weitman refused, claiming that it would throw the theatre's booking schedule out of kilter. Like Warner Bros., Paramount will go to the American Federation of Musicians should Krupa be signed for the Capitol.

Cap. Offers Barnet More Coin

A pertinent feature of the Barnet negotiations with Loew's is the difference in salary between what the band is offered at the Capitol and what it would receive if it plays the Strand. Reported salary at the Capitol would be $6,000 weekly, while WB claims Barnet is committed to the Strand at a salary said to be $5,000 weekly.

Capitol's booker, Jesse Kaye, is on record as stating that the Capitol wants nothing to do with bands optioned to any rival house, but does not recognize a verbal commitment as binding. MCA has informed Kaye it has no written agreements with the Strand and Par on Krupa and Barnet.

In its dealings with the Capitol, MCA apparently has the backing of Krupa and Barnet, a situation which is based on the Par and Strand's known backlog of bands, piled up, of course, by the recent long runs of shows at the two houses. Krupa could not be used by the Par, it is said, until the fall and Barnet late in summer by the Strand. Both these leaders are liable to Army induction and, naturally, they want as many lucrative bookings as possible before then.

Backlog at Strand, Par

This backlog situation at the Par and Strand has prevailed for some time, but never has it been as sharp as now. In the past 22 weeks, since last Thanksgiving, the Par has used four bands, Woody Herman, Benny Goodman, Johnny Long and Xavier Cugat. Strand has had only two bands in past 11 weeks, since Jimmy Dorsey opened Xmas Day, followed by Sammy Kaye, who closes a seven-week run tomorrow night (Thurs.).

If Barnet signs for the Capitol, despite the Strand's claims on him, he will open April 1 or 8, following the Bob Crosby-Van Alexander show which opens tomorrow (Thurs.). Krupa's date would follow.

That the band fight is developing because of the Capitol is ironical. When the Roxy launched a semi-band policy recently with Guy Lombardo, followed by the controversial booking of Jimmy Dorsey, and later Chico Marx, it was expected that this house would begin the scrap for bands. That has not come through for the reason the Roxy is picking bands and alternating with presentations, whereas the Capitol, with a pit-band policy, will be committed to play bands every show.

Jimmy Durante has also been signed by the Capitol, to open whenever he finishes at the Copacobana, nitery. House is also dickering for Victor Borge, pianist-comedian now at the Waldorf hotel, N. Y., and on Metro's 'Lion's Roar' program on the Blue, and Morton Gould and orchestra from WOR, N. Y. Durante's booking at the Copa, it's figured, will run four to six weeks.

Par's OK Product Situation

The Paramount, discounting the Krupa controversy, is ideally situated with bookings of both pictures and bands, which will carry the theatre well into the summer or over it entirely. Current 'Hitler's Children' (RKO), first outside buy in more than two years, and Xavier Cugat on the stage, will go at least four weeks.

Pictures lined up, in their order and all of them Paramount, are 'Happy Go Lucky,' 'China,' 'Five Graves to Cairo,' 'Dixie' and 'So Proudly We Hail.'

Bands are Les Brown, Harry James, Charlie Spivak, Vaughn Monroe and Tommy Dorsey, while other talent includes King Sisters, Gil Lamb, Golden Gate Quartet, Frank Sinatra, Ink Spots, Larry Adler and Andrews Sisters.

Masters, Last of the Band Financiers, Dishes Up Backing for Gracie Barrie

Financing of new or comparatively new bands seemingly is not completely dead, though the war and the problems it poses for band operation has frightened off most money-men. A. Edward Masters, backer of a number of outfits including Jerry Wald, Johnny Long, et al., is negotiating to become the angel of the Gracie Barrie orchestra brought into the picture by Bill Burton, band's personal manager. Burton, also manager of Jimmy Dorsey, will retain his managerial post.

Before the war it wasn't too difficult to obtain financial backing for a potential leader who had favorable possibilities. However, as soon as the conflict began, checkbooks disappeared. Masters is perhaps the only one left bucking the tide. He is said to have dropped a wad on Bobby Byrne, who was called for Army Air Force duty last week, about a year and a half after he went into bankruptcy for about $55,000, much of which was owed to Masters.

Miss Barrie's band, now at the Blackhawk Cafe, where it has been signally successful, is gradually being switched from a swing band to a sweet band. Its bookers (GAC) feel that it will have more of a chance that way and the style will fit Miss Barrie's personality better.

Metro Signs Cugat

Hollwood, March 9.

Metro has added a 12th band to its growing list of name maestros for musifilms.

The latest addition is Xaviar Cugat, who reports here at the close of his Waldorf-Astoria engagement.

Jenny Heads Byrne Crew; Art Jarrett Goes Into Army

Jack Jenny, who gave up an attempt at a band of his own about two years ago, after he dropped a wad of coin for Music Corp. of America, has taken over leadership of the Bobby Byrne band. Byrne was called last week for training in the Air Corps, and his band, at Frolics Club, Miami, ballroom catering to service men, was left without a boss.

Byrne left N. Y. Monday (8) to begin training. He will be stationed at Randolph Field, Texas.

Art Jarrett also went into the Army Monday (8). His band breaks up.

Baggage Delay Holds Up Teddy Powell's D.C. Preem

Teddy Powell's band, scheduled to open at the Roosevelt hotel, Washington, Monday (8), didn't get going until last night (Tuesday) because majority of its instruments and library failed to arrive. Several musicians, however, had transported their own horns and these formed a sort of cocktail combo, without arrangements, to provide some entertainment.

Though the missing instruments and library were in Washington on time, the way they were packed into a baggage car prevented anyone from reaching them. Another cargo, which couldn't immediately be moved, blocked them off.

Chico Marx, Recovered, Joining His Band in Pitt

Pittsburgh, March 9.

Chico Marx, who has been in Clarkson hospital, Omaha, for last 10 days with bronchitis, is expected to rejoin his band here at Stanley theatre today (Tuesday). Since he became ill, his brother, Harpo, has filled two dates for him, three-day stands at Palace in Columbus (O.) and current stand at local WB deluxer.

Stanley didn't know until less than 24 hours before Chico's scheduled opening Friday (5) that he wouldn't be able to make it, and had to do a rush job at last minute switching ads and billing for substitution of Harpo. Latter flew on from the Coast to take over and expects to return there immediately after Chico gets back on the job again.

Taxation to Pay Symph

Indianapolis, March 9.

The Indianapolis Symphony Orchestra bill jumped its last legislative hurdle today when it was signed by Governor Henry F. Schricker after passage by the Indiana State Assembly.

The bill is an enabling act whereby the civil and school cities of Indianapolis each are permitted to levy not more than one half of 1% a year to support the orchestra. Neither the civil or school city, however, may raise more than $25,000 a year by such taxation, limiting the amount possible for the orchestra to receive to $50,000.

IT'S A ROBBINS YEAR — 3 SMASH SONGS IN LESS THAN 3 MONTHS!

DON'T GET AROUND MUCH ANYMORE

Lyric by Bob Russell *Music by Duke Ellington*

COMIN' IN ON A WING AND A PRAYER

Lyric by Harold Adamson *Music by Jimmy McHugh*

MOONLIGHT MOOD

Lyric by Harold Adamson *Music by Peter DeRose*

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Inside Stuff—Music

When the Howard Dietz and Vernon Duke score for the new Vinton Freedley musical, 'Dancing in the Streets,' is published by Chappell, it will possibly necessitate ASCAP upping the Metro v.p.-lyricist from Class A to AA, similar to Arthur Schwartz, his former tunesmith-collaborator. Schwartz had sued ASCAP for increased rating, predicated on performances by numerical point-system ratings, and his suit was settled by being accorded an AA classification. Since Dietz and Schwartz were longtime collaborators, the former felt himself entitled to similar increase in the Society's standing, but ASCAP demurred that its classification committee was 'investigating,' meantime pointing to Schwartz's cumulative works as against Dietz's.

However, in comparing same, Dietz again pointed out to the Society that the seven biggest songs in Schwartz's catalog had been omitted from his (Dietz's) roster. Anyway, he's deferring further action until the Freedley show is out of the way, relying on the new score to further strengthen his petition.

The Army's special service division is trying to get Shapiro, Bernstein & Co. to allow its 'Beer Barrel Polka' melody to be used for a lyric titled 'Here Comes the Army.' The publishing firm has for some time distributed a 'Here Comes the Navy' lyric along with the 'Beer Barrel Polka' melody, and the Army's music spokesmen figure that it would be best to have the same melody used for a greeting to either of the armed services. Instrumentalists and singers are quite familiar with the 'Beer Barrel' music and the transition from one set of lyrics to another would solve the greeting song problem more effectively than if an entirely new tune were written for the Army.

'My Dream of Tomorrow' and 'Harbor of Dreamboats,' lyrics for both written by Nat Burton, finished one and tied for second on last week's 'most played' song listing for the period ending Friday (5) night, the first time two tunes by one writer ever finished that way, according to veteran music publishers.

Burton wrote 'Tomorrow' with Irving Taylor and Vic Mizzy, published by Santly Music, 'Dreamboats' was fashioned with Arthur Altman and Al Sherman, published by Shapiro-Bernstein.

South America's Top Disc-Sellers

Buenos Aires, March 2.

Argentine foxtrot, which moved into first place among South American disc sellers during first half of January, retained top spot last month. Number is 'En un Bosque de la China.'

Following best 10, compiled from data obtained from dealers and producing companies headquartered in Buenos Aires, represents choice not only in this country but for adjoining South American republics:

1. En un Bosque de la China (Arg).	Feliciano Brunelli	Victor
	Jose Garcia (rhumba)	Odeon
	Hugo del Carril	Victor
	Los Zorros Grises	Odeon
2. Amour—Amour (Mex)	Pedro Vargas	Victor
	Osvaldo Norton	Odeon
	Feliciano Brunelli	Victor
	Elvira Rios	Victor
	John Calabry	Victor
3. Insensiblement (French)	Ray Ventura	Odeon
	Eduardo Armani	Victor
4. Gricel (Arg.)	Anibal Troilo (Pichoco)	Victor
	Francisco Canaro	Victor
	Libertad Lamarque	Victor
5. Humming Bird	Glenn Miller	Victor
	Don Filinto	Odeon
6. Tico Tico No Fuba (Arg)	Ray Ventura	Odeon
	Eduardo Armani	Victor
	Jean Sablon	Odeon
7. Always in My Heart (U.S.)	Jimmy Dorsey	Odeon
	Jan Savitt	Victor
	Eugenio Nobile	Odeon
	Roy Smeck	Odeon
	Kenny Baker	Odeon
	Eduardo Armani	Victor
8. Ronda de Ases (Arg)	Osvaldo Fresedo	Victor
9. Jingle, Jangle (U.S.)	Eduardo Armani	Victor
	Merry Macs	Odeon
	Guy Lombardo	Odeon
10. Los Muchachos (Tango)	Hugo del Carril	Victor
	Anibal Troilo	Victor
	Miguel Calo	Odeon

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JUDGES PICKING 2D ARMY HIT KIT, DUE IN APRIL

Second edition of the Army Hit Kit of pop songs is due during April. The committee of judges, which is deciding what are the most appropriate tunes for 'a singing American army,' are voting on the following four classifications:

Current pop candidates: 'I've Heard That Song Before,' 'You'd Be So Nice To Come Home To,' 'I Just Kissed Your Picture Goodnight,' 'Black Magic.'

Novelty songs: 'There's a Star Spangled Banner Waving Somewhere,' 'Comin' In On a Wing and Prayer,' 'Bless 'Em All' (Australian excerpt) and 'Ma, I Don't Want A Sweater (I Want A Sweater Girl)'

Marching songs: 'This Time' (finale of Irving Berlin's 'This Is the Army') and 'It's a Helluva, Swelluva, Helluva Life in the Army' (written by an army private and submitted by Rudy Vallee).

Standard songs: 'Beer Barrel Polka' (special war lyric), 'Marching Along Together' (special war lyric) and 'Margie.'

Major Howard C. Bronson, in charge of the music section, Services of Supply, has issued the first Hit Kit whose contents comprise 'This Is the Army, Mr. Jones' 'There Are Such Things,' 'Move It Over,' 'I Had the Craziest Dream' and 'Praise the Lord and Pass the Ammunition.'

Capt. Hunt's Findings

London, March 7.

Music instead of soothing the savage breast, now works up the fighting spirit for the American Armies overseas, according to Captain Arthur B. Hunt, head of the musical work for the special services division, European Theatre of Operations. Not only that, but one-third of the U. S. personnel are potential singers and instrumentalists, which makes music one of the Army's major extracurricular activities, he added.

Capt. Hunt, who spends most of his time, bringing out the Martinelli in the men, says that one of his biggest problems is to get 'The Star Spangled Banner' played in the key of A-flat, so the men will end with a bangup climax. The B-flat version is too high for most soldiers.

World War I songs are still very popular, and 'Over There' and 'Tipperary' give 'White Christmas' and 'Beat Me Daddy' plenty of competition on the transports. As for trained musicians, sax and clarinet players come a dime a dozen, the Captain pointed out, but sousaphonists, mellophonists and harpists have also been unearthed. The E.T.O., he said with pride, now has 25 hillbilly outfits complete with geetars, violins, banjos and harmonicas.

Songwriting is also encouraged. Right now 'Stars and Stripes' Army daily newspaper in London, is running songwriting contest, and 'Yank' printed one of Army's best tunes of all, 'Battle Scarred' by Cpl. John Readey and Pvt. Albert Kohn.

ODT Bus Ban

Continued from page 33

salaries as high as the majority of eastern combos of the 'C' classification (which also have trouble without private cars or busses), it's not likely that they can survive long with the great increase in operational costs such as train travel will mean.

ODT Ruling Hits 1-Niters

Cleveland, March 9.

Musical outlook is rather gloomy for a half-dozen of Northern Ohio's summer amusement parks hit by the new Office of Defense Transportation edict against use of privately owned buses by touring orchestras.

Outlying dance spots that were lucrative one-night stands for bands up to now are Crystal Beach Park, Chippewa Lake, Geneva-on-the-Lake, Mentor ballroom and Geauga Lake Park. All of them are just far enough away from Cleveland's railroad stations that traveling bandmasters usually chartered private buses to carry them to these resorts.

With this service ruled out, park owners are now in a quandry, trying to decide whether to install jukeboxes or hire local orchestras for four-month runs. Latter policy is favored. One of the major amusement parks not affected is Cedar Point, which intends to bring in name bands for one week stands by boat from either Sandusky or Cleveland.

Even Lloyd Meyers' Aragon ballroom, in the center of Cleveland, is having difficulty getting name bands for Sunday dates, due to transportation problems. Shep Fields' crew recently went without sleep for two days, unable to find hotel rooms in Dayton, and had to stand up on train coming here.

Kim Gannon and Julie Styne cleffed 'On the Corner of Sunshine and Main' for 'Shantytown' at Republic.

Chill Wills turning over royalties from his song, 'Blue Eyed Gob,' to Army and Navy Relief Funds.

NBC, CBS, Blue, Mutual Plugs

Following tabulation of popular music performances embraces all four networks—NBC, CBS, Blue and Mutual—as represented by WEAF, WJZ, WABC and WOR, N. Y. Compilation herewith covers week beginning Monday through Sunday, March 1-7 from 5 p.m. to 1 a.m., and is based on data provided by Accurate Reporting Service, regular source for music publishing industry.

TITLE	PUBLISHER	TOTAL
It Can't Be Wrong—†'Now Voyager'	Harms	30
I've Heard That Song Before—†'Yth on Parade'	Mayfair	30
Taking a Chance on Love—†'Cabin in Sky'	Feist	29
That Old Black Magic—†'Star Spangled Rhythm'	Famous	29
My Dream of Tomorrow	Santly	28
There's a Harbor of Dreamboats	Shapiro	26
You'd Be Nice Come Home To—†'Shout About'	Chappell	24
I Just Kissed Your Picture Goodnight	Crawford	22
Weep No More My Lady	Dorsey Bros.	20
Brazil—†'Saludos Amigos'	Southern	17
There's a Ray of Sunshine	Lincoln	17
There Are Such Things	Yankee	17
Moonlight Mood	Robbins	15
I Had Craziest Dream—†'Springtime'	BVC	15
Don't Get Around Much Anymore	Robbins	14
When Shepherd Leads Sheep Back Home	BVC	14
Please Think of Me	Witmark	14
For Me and My Gal—†'Me and My Gal'	Mills	13
Four Buddies	Broadway	13
Let's Get Lost—†'Happy Go Lucky'	Paramount	13
As Time Goes By	Harms	12
Three Dreams—†'Powers Girl'	Remick	11
What's the Good Word, Mr. Bluebird	Berlin	11
Canteen Bounce	E. B. Marks	10
A Touch of Texas—†'Seven Days Leave'	Melodylane	10
Take It From There	Miller	10
Why Don't You Do Right?	Mayfair	10
Don't Cry	National	10
Blue Skies	Berlin	10
I Don't Believe In Rumors	BMI	9
Saving Myself For Bill	Chappell	8
Moonlight Becomes You—†'Road to Morocco'	Famous	8
Why Don't You Fall In Love With Me?	Harms	8
Do I Know What I'm Doin'?	Melodylane	8
Old Man Romance	Witmark	7
Can't Get Stuff In Your Cuff	Dorsey Bros.	7
Giddap Mule	Advance	7
Murder He Says—†'Happy Go Lucky'	Paramount	7
The Tulips Are Talking Tonight	ABC	7
Wait For Me Mary	Remick	7
Change of Heart	Southern	6
Hey Good Lookin'—†'Something for Boys'	Chappell	6
Mumble Jumble	Rytvoc	6
My Heart and I Decided	Warock	6
This Day	Jewel	6
It Started All Over Again	Yankee	5
Slender, Tender and Tall	Leeds	5
Begin the Beguine	Harms	5
Dearly Beloved—†'You Were Never Lovelier'	Chappell	5
Constantly—†'Road to Morocco'	Paramount	5
Everything I've Got	Chappell	5
I'd Do It Again	Santly	5
Just to Be Near You	Forster	5
Out of This World—†'Powers Girl'	Remick	5
Rosie the Riveter	Paramount	5

†Filmusical. •'This Is the Army' publishing subsid.

WB Music Group Back

Things at the offices of the Warner Bros. publishing group returned to normal yesterday (Tuesday). The contingent which had spent several weeks around Hollywood was back on the job.

The junketeers consisted of Herman Starr, general manager; Mose Gumble, professional manager of the standard department; Victor Blau, copyright manager, and Norman Foley, professional manager of Witmark.

Music Notes

Nat Shilkret, Sam Coslow and Max Terr cleffing numbers for 'Heavenly Music,' two-reel special at Metro.

Edward Ward composing scores for 'Cobra Woman' and 'Raiders of the Desert' at Universal.

Johnny Green assigned to write songs and score for 'Here Comes the Band' at Metro.

Alexander Tansman, Polish composer, doing background music for 'Flesh and Fantasy' at Universal.

Robbins Music has signed Leonard Sues, trumpet star, to an exclusive contract. His first assignment is to write a book of trumpet studies and improvisations.

HITTING ON ALL SIX!
THE CANTEEN BOUNCE
IN A LITTLE CHURCH IN ENGLAND
NEW SHOES (FROM NEW FACES OF 1943)
LOVE ARE YOU RAISING YOUR HEAD AGAIN? (FROM NEW FACES OF 1943)
GO EASY, TAXI (PARE COCHERO)
THE CHARCOAL MAN (EL CARBONERO)
EDWARD B. MARKS MUSIC CORPORATION • Radio City • New York
Frank Hennigs, Gen. Prof. Mgr.

Brazil Performing Rights Societies Merge Collections; Gov't Sets Scale

Rio de Janeiro, Feb. 28.

Brazil's two performing rights societies have been invested with authority by the Government to collect for uses according to a set scale of prices which has been approved by Dr. Israel Souto, director of the division of cinemas and theatres. The two societies—the Union of Brazilian Composers, representing ASCAP, and the Society of Brazilian Authors, representing Broadcast Music, Inc.—have established a central bureau to receive the fees and distribute them.

The scale provides rates for every possible use of music for public performance, and an itemized list of the numbers performed must be filed daily with the Government. The film companies are required to file cue sheets when submitting pictures for censorship, so that the performing fees entailed can be accredited to the composers and authors.

The action by Dr. Souto not only clarifies the performance licensing situation here, but suggests a pattern for other South American countries that have for some time been seeking a solution for a similar dilemma; that is, protecting the fees of authors where there exists more than one performing rights society.

'Floradora' Suit Held In Abeyance Until Atty. Abeles Gets Depositions

The infringement action brought by Francis, Day & Hunter against the Shuberts, Billy Rose and Jack Kirkland over the performance of 'Floradora' was last week marked off the trial calendar of the N. Y. federal court. The case will be restored when Julian T. Abeles, counsel for the British publishing house of F.D. & H., has obtained certain depositions that he requires for trial.

The nub of the litigation is whether Abeles' client has a valid renewal right in the operetta. F. D. & H. claims that Leslie Stuart, one of the 'Floradora' authors, obtained a renewal in October, 1927, and then assigned the rights to itself. The defendants hold that 'Floradora' has never had a bona fide copyright in the United States. They maintain that the manuscript was not properly registered with the U. S. copyright office when the operetta was produced originally in this country, and that none of the authors renewed the copyright in 1927, thereby assuredly throwing the work into the public domain.

The corporate defendants named are Select Theatres Corp., and April Productions, Inc., both Shubert-owned, and Billy Rose's Diamond Horseshoe, Inc.

Buddy Clark Quits As Singer to Turn Publisher

Buddy Clark is giving up singing temporarily, possibly for good, to become a music publisher. Singer, who is in the cast of the currently circulating film, 'Seven Days Leave,' has bought a half interest in Kaycee Music Co., formerly Olman Music Co., recently acquired by Lou Levy, who also owns Leeds Music. Clark will operate Kaycee with George Levy, brother of Lou, to whom the remaining 50% was turned over.

Kaycee's initial tune under its two new owners will be Dave Franklin's 'It's Like Old Times,' and the score of the 'Lunchtime Follies,' written by Harold Rome (who, incidentally, was inducted into the Army this week). Clark had several theatre dates offered him during the past week and turned them all down. He was booked by Music Corp. of America for radio and films, and by Charlie Yates for theatres.

Publishers' List Best Sellers

Week Ending March 6

Heard Song Before.....Mayfair
Time Goes By.....Harms
Spangled Banner.....Miller
Me and My Gal.....Mills
Nice to Come Home....Chappell
Are Such Things.....Yankee
Black Magic.....Famous
Please Think Me.....Witmark
Moonlight Becomes.....Famous
Brazil .....Southern
Army Air Corps.....Fischer
Lights Go On.....CLP
Roseann .....Shapiro
Craziest Dream.....BVC
Don't Get Around.....Robbins

Oberstein Again Called By 802

Eli Oberstein, head of Classic Records (Hit label), has been called before N. Y. local 802 of the American Federation of Musicians for a third time to explain the origin of his latest announced record releases. He appears tomorrow (Thursday). His previous two trips to 802 for the same purpose ended with nothing accomplished; Oberstein told the officials he had bought the masters in Mexico.

New interest by 802 in Oberstein's activities apparently stems from the liceinses he took out last week to record five new tunes, some of which are so new they haven't yet been worked on by the publishers. They are: 'We Musn't Say Good-bye' (Morris); 'There's Harbor of Dreamboats' (Shapiro), 'There's a Sunshine That's Winkin' (Lincoln), 'My Dream of Tomorrow' (Santly) and 'What's Good Word, Mr. Bluebird' (Berlin).

Summy Sues Postal For All Past Uses Of 'Happy Birthday' Song

The singing telegram has become tabu for the duration, but the copyright owner of 'Happy Birthday to You' wants the Postal Telegraph Co. to pay for all past uses made of the song. In a suit filed in the N. Y. federal court last week, Clayton F. Summy, publisher of 'Birthday' charged that Postal exploited the tune in its business from 1938 on without obtaining consent or a license. The complaint estimates that during that period Postal transmitted over 5,000 greetings in which a telephone operator or mesesnger boy gave with the refrain of 'Happy Birthday to You.'

Summy sued in the name of the Hill Foundation, Inc. The complaint recalls that Patty S. and Mildred Hill, the composers, originally called the song 'Good Morning to You,' publishing it in a kindergarten book in 1893 and copyrighting it in the name of Summy as agent.

Summy was admitted to ASCAP some years ago and given a relatively substantial rating because ASCAP licensees had complained that they had to obtain a special license every time they wanted to use 'Birthday,' and they thought it incumbent on ASCAP to relieve them of this added trouble and expense.

Harry Seymour, cleffer of 'The Yanks Are Coming Again,' has written a new college song, still untitled, for the University of Southern California.

AMERICA'S THEME SONG

KEEP ON SMILIN'

By WOODY OLSON and CHARLES MADDOX

THE TUNE OF THE TIMES

FOR ORCHESTRATIONS AND PROFESSIONAL COPIES WRITE

MADDOX MUSIC PUBLISHERS
920 North Michigan Ave., Chicago

Special Job

Hollywood, March 9.

Victor Young has been allotted triple the time usually allotted music recording for pictures at Par to complete his 'For Whom the Bell Tolls' tuning.

Young is using 75 musicians, and the film will have 144 minutes of original music.

20th Wins Marks' 'Song of Is.' Suit

Justice J. Sidney Bernstein, in N. Y. supreme court, laid down two interesting principles Monday (8) in a decision dismissing unfair competition actions which the E. B. Marks Music Corp. had brought against 20th Century-Fox and Bregman-Vocco-Conn, Inc. The basis of the suits was the inclusion in the picture, 'Song of the Islands,' of a specially written song after the film company had bought the title and sync rights to a song of the same name from Marks.

Marks claimed that in using the Harry Warren-Mack Gordon number, 'Sing Me a Song of the Islands,' in the film the producer had taken unfair advantage of Marks' title and caused a depreciation of value in the Marks song. The court dismissed this particular cause of action with the comment that the producer in leasing the right to the song, had not entered into any joint venture with the publisher and consequently could not be charged with violation of a trust relationship.

B-V-C published the Warren-Gordon number and Marks had held that the latter writers and their publisher had likewise taken advantage of the commercial value of the tune, 'Song of the Islands' when they prevailed upon the film company to include 'Sing Me a Song of the Islands.' Justice Bernstein, in dismissing this action, declared that a song, from the viewpoint of unfair competition, is different from any other article with an implied trademark value. The court reasoned that what gives a song a distinct value is not its title but the lyrics, melody and the artists that have been associated with its exploitation. Julian T. Abeles and Francis Gilbert represented the winning side and Theodore Richter, the Marks firm.

Attorney Abeles, who represented Marks in other deals and legal matters, notably a highly lucrative deal with BMI, refrained from cross-examining Herb Marks, son of E. B., leaving it to BVC's lawyer, Gilbert, to do so. Abeles is regular copyright attorney for 20th, hence was on the other side of the fence.

HARRY LEEDY SLATED FOR ARMY INDUCTION

Harry Leedy, husband and manager of Connee Boswell, is slated for induction at Grand Central Palace, N. Y., Monday (15) morning. He's had a 1-A classification for several weeks, having been previously a 4-F.

If Leedy is inducted, his going will pose a difficult problem for Miss Boswell, who sings from a wheelchair. She's paralyzed in both legs. Not long ago his brother, Ben, who worked with the singer, getting her on and off stage, was inducted. He's now in Air Corps training at Jefferson Barracks, Mo.

Miss Boswell is currently playing the RKO theatre, Boston, and is booked for Washington, D. C., week of the 18th, with Columbus and Cleveland to follow.

Soldier Show Tune Big Sheet-Seller in Cincy

Louisville, March 9.

Hit tune of the soldier show 'All Clear,' which played at Memorial Auditorium for three days and then repeated for additional three days the following week, is creating something of a sensation in this burg. Show, which was produced by Bowman Field Air Force soldiers, was enlivened by 'Da Da Dit,' words and music by Walter H. Head, Jr. The title and idea is credited to William Hodapp, former Chicago radio script writer. Local music stores can't keep copies in stock, so great has been the demand for the local hit tune.

First time in years that a tune written by a local freelance has caught on with the music buying public.

British Gov't Protecting Copyrights Of U.S. Tunes for the Duration

The British Government has arranged to protect the copyrights of new American works for the duration. Taking recognition of the fact that war might make it inconvenient for an American to abide by the British copyright law requiring simultaneous publication in both countries, the British have issued an 'order in council' shelving this provision for the period commencing Sept. 3, 1939, and ending a year after the termination of the war.

Information of the 'order' was relayed by the Music Publishers Protective Association in New York to its membership Monday (8). According to the order, publication of a work in the United States will be sufficient to secure its copyright in Great Britain and its dominions.

Limited to British Lands

The MPPA communication made it clear that the enjoyment of the protection accorded by the 'order' is limited to British territory and is not to be considered equivalent to an international copyright under the Berne Convention. The MPPA letter suggests that publishers continue to make such international copyright secure as far as Canada is concerned by placing with their Canadian agents a sufficient number of copies of a melody in advance so that it can be 'published' and offered for sale at the same time that this is done in the United States.

There must be, the letter emphasizes, a 'regular and genuine offering for sale' to fulfill the requirement of the Berne international copyright.

ASCAP Takes In Two New Coast Publishers

Hollywood, March 9.

ASCAP admitted two new Coast publishers to membership last week. They were the recently organized Carmichael Music Publications and Boris Morros Music Co.

Publisher-membership in the Society now stands at 180, with 52 new firms taken in during the past year.

2 Cos. Release 'Time' Revivals

Victor Records released the Rudy Vallee version of 'As Time Goes By' last week to cash in on the revived popularity of the tune. Vallee's recording was the first one made 12 years ago when the melody was first popular. He introduced the song on his Fleischman Yeast program at the time.

Decca is bringing out a recording of the tune also, on a Brunswick label (50c), by Jacques Renard's orchestra, vocal by Frank Munn. This master was originally made by the American Record Co., forerunner of the present Columbia Records, which means latter has no old recording of it with which to oppose the other two majors.

'Time' was written by Herman Hupfeld, who in the space of two years had four consecutive successes in 1931-32 and didn't click with a hit after that, though he was signed to a writing contract by Shapiro-Bernstein. His hits, all published by Harms, were 'Sing Something Simple,' 'When Yuba Plays the Tuba Down in Cuba,' 'Let's Put Out the Lights and Go to Sleep,' and 'Time.'

'Time,' interpolated in 'Casablanca' (WB), has sold 135,000 copies to date, which is more than what it did originally, and the tune is fast gathering momentum.

Decca's 25c Divvy

Decca Record's board of directors last week declared a new quarterly dividend rate of 25 cents per share on company's capital stock.

That rate will be paid for the initial quarter of 1943 on March 30 to stockholders on record March 16.

ANNOUNCING

4 GREAT NEW SONGS

Current Popular Ballad

THERE YOU ARE

A Beautiful Melody and a Timely Lyric

WAS IT WRONG?

Unusual, Different, But Solid!

I WOULD IF I COULD

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4 A's Alone Ruled Able to Sanction Open Election of N. Y. AGVA Board

The international board of the Associated Actors and Artistes of America at a meeting Friday (5) ruled that Dave Fox, director of the N. Y. local, American Guild of Variety Artists, lacked the authority to permit the self-appointed advisory committee of the N. Y. local to conduct a membership meeting to sound out views on an open election. The committee, seeking to set up a local board comprised of rank-and-file members, queried Fox two weeks ago as to whether he held such authority, the latter informing the group he would pose the question to the parent Four A's. Latter's international board ruled that under the present legal setup of the N. Y. local, such a meeting would be out of order.

Next step in the advisory board's campaign for a change in the organizational setup of the N. Y. local will probably be the filing of a petition with the Four A's requesting the open election. The committee wants a duly constituted official board set up in place of a local under jurisdiction of the national office.

Rhodes New Chairman

The advisory committee at a meeting Wednesday (3) elected as its new chairman Robert Rhodes, member of AGVA and Equity, who previously had served as a member of the committee. Rhodes, a singer, succeeds Arthur Ward, who left last week to take over jurisdiction of the San Francisco AGVA local following his appointment to the post by Matt Shelvey, national AGVA administrator. Vito Melfi, former member of the national outdoor division of AGVA, was slated for the chairmanship vacated by Ward, but the replacement was made when it became known that Melfi could not devote sufficient time to the task. He's currently stationed at La-Guardia Airport, N. Y., where he trains ground crews.

The committee at its session also appointed an executive board, consisting of Samuel Kramer, Peter Wells, Alvin Hammer, Nita Naldi, Melfi, Leo Fuld and Moya Gifford.

The committee intimated it would demand a showdown on the setting up by the N. Y. local of an executive advisory council headed by George Jessel. Latter group, named as a 'prestige' committee by Fox also includes Joe Laurie, Jr., Danny Kaye, George Kelly, Edith Hersey, Jose Cabot, of Cabot & Dresden; Danny White, Sammy White and Dorothy Blaine, the latter a nitery chorus representative.

The Rhodes committee took the view that the injection of the Jessel group into the N. Y. local affairs was a 'counterattack' aimed at the advisory board which has been functioning for several months and hinted at strong retaliatory measures 'in the near future.'

Cafe Society's 2d Carnegie Concert a Russian Benefit

Floor shows of Cafe Society Uptown and Downtown will be combined by Barney Josephson for his Second Cafe Society Carnegie Hall concert Sunday evening, April 11. Clifton Fadiman will m.c. the event, which will be a benefit for the Ambijan Committee for Emergency Aid to the Soviet Union.

Specific goal is collection of watches for Red army personnel. To promote this, 500 choice seats have been set aside for customers offering good watches in good condition.

Performers taking part will include vets of 1941 Carnegie concert, Hazel Scott, Golden Gate Quartet, Teddy Wilson's band, Kenneth Spencer, Albert Ammons, Pete Johnson, and newcomers Beatrice and Evelyne Kraft, the Revuers and Ellis Larkins Trio.

IRV CAESAR DICKERS HOWARD FOR MUSICAL

Willie Howard will star in Irving Caesar's 'My Dear Public' if negotiations are consummated in Washington this week where Howard is starred in 'Priorities' at the National. Cynda Glenn, just closed at the class Troika nitery in D. C., was also caught by Caesar there who will probably signature her for featuring opposite Howard although the comedienne is also talking a role for a new Richard Kollmar musical.

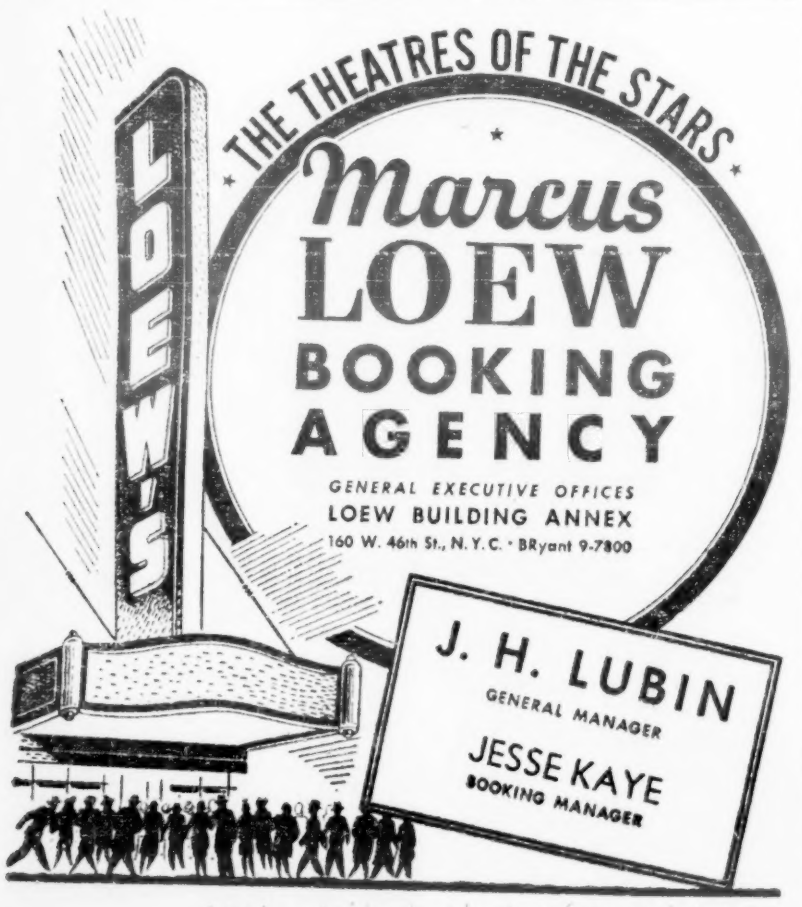
'Priorities' has undergone changes and some mishaps, such as Luba Malina dropping out because of measles. The Bert Wheeler-Hank Ladd team split up, with the latter going on tour for USO-Camp Shows. Gloria Swanson, doing a sketch, was added to replace the combo.

Holtz, meantime, plans his own vaude-revue, a la 'Priorities,' for next season, in association with Max Gordon. The Clifford C. Fischer show is set to tour until June 1.

N. Y. Cap Teeoff Show In Brooklyn Break-In

Entire show which tees off the band-vaude policy at the Capitol theatre, N. Y., tomorrow is doing a break-in appearance today (Wednesday) at Loew's Pitkin theatre, Brooklyn. Bill consists of Bob Crosby with Van Alexander's orchestra, Joan Edwards, Borrah Minevitch's harmonica combo and Raye & Naldi, ballroom team.

Alexander's orchestra, built expressly for the Capitol date under Crosby, whose band disbanded in December when Crosby signed for film with Metro, played the Flatbush theatre, Brooklyn, not far from the Pitkin, over the past weekend.



Rossilianos to Quit; He Goes Into War Plant

Pittsburgh, March 9.

Rossilianos, Polish ballroom team, will retire from the business for the duration when their present engagement at the William Penn hotel here ends Saturday (13). Man and wife, male half of the team reports the following Monday in Cincinnati for 'essential' work in a war plant.

He speaks five languages fluently and offered his services to navy but was turned down because he wasn't a citizen. Rossilianos have been dancing together for 11 years and have been married for 10.

Riobamba In AGVA Accord

Emergency huddle late yesterday (Tuesday) staved off a threatened postponement of the N. Y. Riobamba's new floor show skedded for tomorrow night (11). East side nitery had been declared unfair Monday (8) by the American Guild of Variety Artists after two months of unsuccessful efforts to negotiate a contract, with AGVA execs standing by ready to serve notice on the performers to stay out of the spot pending signaturing of a pact.

Going into the new show are Frank Sinatra, Sheila Barrett, Walter O'Keefe and the Cerney Twins. All were listed by Dave Fox, N. Y. local director, as members of AGVA.

As result of conferences yesterday between the AGVA execs and nitery reps, the latter agreed to terms set forth by AGVA under which the Riobamba gets an 'A' classification, calling for a basic minimum agreement of $75 for principals and $50 for the chorus. Fox obtained a letter of guarantee from Chauncey Ollman, counsel of the nitery operators, with the actual signaturing of the contract to take place by today (Wed).

'HOBBY LOBBY' BOOKED FOR VAUDEVILLE TOUR

Dave Elman is taking his 'Hobby Lobby' radio show into vaudfilm houses, with the Saturday night air stanzas scheduled to be broadcast from the stage. It'll be the first time in several years that Elman has played theatre dates.

Show, which will travel with a supporting cast of about a dozen 'hobby enthusiasts,' will open at the Capitol theatre, Washington, week of April 22. Following week will be played at Hippodrome, Baltimore, with future bookings being set by the William Morris agency.

Before playing Washington, the vaude unit may break in at the Majestic, Paterson, for three days.

Many Animals Dead In Toronto Circus Fire

Toronto, March 9.

Blaze of undetermined origin swept through winter quarters of Miles circus here, with many animals burned to death. Casualties included an elephant, two camels, 44 donkeys and ponies, 16 African monkeys and several horses. Saved by attendants were the other animals in the 240-acre quarters.

Loss was covered by insurance.

PA. AMUS. PARK FOLDS

Olympic, McKeesport, Started in 1902, Hit By War

Pittsburgh, March 9.

One of oldest amusement parks in this district, Olympia in McKeesport, which opened in 1902, is to be closed this summer. Henry E. Hampe, manager of the park since it was started, explained he is hanging a 'for sale' sign on $300,000 worth of amusement equipment because of wartime travel restrictions. West Penn Power Co., which owns the property, will dismantle all of the park buildings with the exception of the roller skating rink.

Rink is also used for a dance hall during the season, name bands having previously played there on the average of once every two weeks.

Richard Himber orchestra does the Bausch & Lomb Optical Co. employee show at the Eastman theatre, Rochester, N. Y., April 1-3. Band does a Coca-Cola broadcast April 2 from stage of the theatre.

Frills on the Make Bring Warning To Pitt Niteries From the Military

Pittsburgh, March 9.

With steady increase in number of servicemen stationed here lately, niteries and bars have launched a far-reaching policy of self-policing following warning from local military authorities that if conditions didn't change several downtown spots would be declared out-of-bounds for soldiers and sailors. Places were particularly cautioned about serving women without escorts and presumably on the prowl for a pickup.

Result is that at the moment it's practically impossible for a femme, or a group of them, to get into any of the better downtown rooms alone after dinner time. William Penn hotel has posted a notice outside its Continental Bar that the no-dames-without-guys rules goes into effect at 6 p.m., while the Nixon Cafe, downtown's leading dance-and-dinerie, doesn't put the bars up until 10 p.m.

Self Regulation

Following meeting several weeks ago between cafe owners and district army officials, nitery owners immediately appointed a committee among themselves to hear all complaints brought by commanding officers of enlisted personnel. Committee in turn is pledged to make a thorough investigation, warn violators the first time and take drastic action for a subsequent violation. Local police are also co-operating with the military, and while cafe men realize worst that can happen to them is an out-of-bound citation, since liquor control board can't cite them for serving unescorted frills, they also realize that the gendarmes can make it plenty hot for them by picking up the femmes and causing a lot of unfavorable publicity. Thus the reason for the self-policing.

Whole thing started when several soldiers, in their cups a bit, were taken for their bundles by dames they met in well-known local pubs. One prominent cafe proprietor said he's only sorry that he didn't put his present policy into practice years ago. It's already saved him a flock of headaches he used to experience regularly in the past, he said.

Proprietors, of course, admit rule is flexible and that women they know, and are obviously respectable, will be served whether they are alone or not. Hotel, for instance, wouldn't bar a femme guest of the inn from its cocktailery. Whole thing is merely aimed against the dames on the make, and spots don't figure on getting any complaints from that kind if they're turned away.

St. Loo Spots Warned, Too

St. Louis, March 9.

Three St. Louis niteries, two in midtown and the other in the downtown sector, have been declared 'out of bounds' for service men. M. P. stationed at the Jefferson Barracks, Mo., Replacement Center and the Forest Park encampment have been instructed to keep soldiers out of these spots. The places affected are the Red Dragon, Dante's Inferno and Cocoanut Grove.

Six weeks ago Major Arne Stensile, Army Provost Marshal here, after a survey of entertainment spots in the city, warned that unless operators of these places voluntarily keep soldiers from frequenting them, the army would act accordingly.

New Acts

GLORIA SWANSON
With Harold J. Kennedy in Sir Arthur Wing Pinero's 'The Playgoers'
National, Washington

This is a miniature 'Skin of Your Teeth,' and when it works faster and smoother should fill the spot nicely. One act sketch opens with Pinero (Harold J. Kennedy) bouncing up in the second row center to explain the action. Playwright explains that Miss Swanson can't act, is only a clothes horse, etc. Calls attention to the fact he wants her to wear a long dress. Trailers part for full stage with parlor set. La Swanson enters in short skirt revealing her shapely legs and Pinero protests. Patter back and forth, with Miss Swanson draping lace shawl to give effect of full-length gown, but still showing those gams.

Pinero finally says anybody can play the part and calls for volunteers. (On Monday night Times-Herald critic Katherine Smith was invited to try). La Swanson leaves the stage and comes down in audience, seats self besides sailor and continues bickering with playwright. Whiskered 'George Bernard Shaw,' seated in stage box, joins in this repartee. Sailor's wife comes down aisle and chases Swanson from seat. Plot concerns family inviting servants to see the play gratis as a goodwill gesture. Finish on Monday night was flat and abrupt, eight sailors following Swanson to stage a la 'My Sister Eileen.'

Strictly screwball, fun depends upon fast pace and timing. This it did not get opening night, but by latter part of week was registering solidly. La Swanson looks tip-top, wears millinery that had ladies gasping and still has plenty of symetry to fill gowns neatly. Women like to see how La Swanson has fared with Father Time and agree he has treated her nicely. *Arke.*

FITZ and CAROL
Dancing
5 Mins.
State, N. Y.

While on for only a brief spell with the Ray Kinney orchestra unit, the team of Fitz and Carol make the minutes count in novelty and comedy dancing. A very entertaining act, though there isn't much of it.

Male member of the combination, who figures in various falls for laughs, works in a sailor suit. *Char.*

THE GAULENS
Dancing
5 Mins.
Greenwich Village Inn, N. Y.

Conventional mixed ballroom team, essaying familiar acro and other routines. Fared moderately here at show caught. Have been around, though not listed in New Act files.

Small floor space, further restricted by posts in centre, handicap efforts to some extent, but arm-lifting and shoulder-twirling bits do not appear of sock proportions.

Appearance is good and costuming adequate. *Mori.*

SAM SOLOMON BUYS OUT RUBIN & CHERRY SHOWS

Chicago, March 9.

Rubin & Cherry Shows, one of the four leading carnival outfits and a former unit of the Amusement Corp. of America, was sold last week by Mrs. Annie Gruberg to Sam Solomon, operator of Sol's Liberty Shows, for a reported $125,000.

Equipment, now in storage at Aurora, Ill., will be shipped to Solomon's headquarters at Caruthersville, Mo.

Saranac Lake

By Happy Benway

Saranac, March 9.

Harry Clifton is now connected with the staff of the New York State Raybrook sanatorium. He's fully recovered after two years at the Rogers.

Billy Chase, of Chase & LaTour, has composed a couple of songs. He's also showing marked improvement in health.

Legit patients at the Rogers thank Gerald Moore, Equity secretary for the monthly copies of Equity mag.

Donald (Warners) Fairchild has developed a new routine among patients, making book on the 'Can You Top This' radio program. Pays off on those who picked the one getting the highest laugh rating.

Dr. Joe Ecker, formerly on the staff here and now at the New Jersey State hospital, recently visited the gang.

Write to those who are ill.

Colo. Nitery Fires

Denver, March 9

La Conga, a Pueblo, Colo., nitery, was damaged by fire last week. That makes two club fires in as many weeks in the Southern Colorado steel city. The first was the Cowshed, destroyed.

The Spinuzzi Brothers, owners of La Conga, claim $4,000 damages.

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Mar. 15-28, Bowery, Detroit, Mich.
With Benny Meroff's and Al Borde's 'Funzafire.'

Parleys Between AGVA-Leon & Eddie's Again Break Down After Near Solution

For the second time within a month, negotiations pointing to an early settlement of the dispute between the American Guild of Variety Artists and Leon & Eddie's, N. Y., nitery, broke down over the weekend. Settlement of the protracted dispute looked set on Friday (5), after the mediation board of the State Labor Department stepped into the breach with a proposal reportedly viewed with favor by both sides.

The AGVA execs on Friday had expressed confidence that within 24 hours the five-months' dispute would be straightened out and all L. & E. performers, past and present, restored to good standing. On Saturday, however, the nitery reps sent word to AGVA nixing the proposal.

As a result, Matt Shelvey, AGVA's national administrator, who has projected himself prominently into the L. & E. affair in an effort to effect a settlement, announced Monday (8) AGVA would crack down in earnest. He accused the operators of the 52d street nitery of giving AGVA the runaround once too often. Stringent measures by the vaude and nitery union, Shelvey explained, had been held in abeyance during the past few weeks in the hopes that Leon Enken and Eddie Davis, the L. & E. operators, would come to terms with the union. 'Now we're ready to go,' said Shelvey.

Enken Rejects Proposal

Imminence of the settlement last Friday followed a proposal set forth at a series of huddles last week by Charles Vonne, of the mediation board of the state labor department. His terms called for the payment to AGVA of an overall amount covering individual fines assessed on the approximately 30 performers placed on AGVA's unfair list for playing the L. & E. spot since the dispute over new contract terms got under way. Dave Fox, N. Y. local director of AGVA; Shelvey and Jonas Silverstone, AGVA's national counsel, agreed to the overall assessment, as did other AGVA reps who sat in on the huddles. The L. & E. reps as late as Friday night were willing to go along on the mediation terms, but on Saturday Shelvey and Fox were notified that Enken had finally rejected the proposal with a stipulation that the entire matter be thrashed out by a board of arbitration. Enken's co-partner, Eddie Davis, is currently on vacation in Hot Springs. Solution of the nitery dispute, which also looked set four weeks ago, was at that time stymied by the nitery operators' insistence that amnesty be extended to all the performers.

'There's nothing to arbitrate,' Shelvey said Monday in announcing AGVA would initiate its pressure campaign. 'We can't arbitrate amnesty. And AGVA will never yield on that point.'

It's expected that AGVA's new executive council, headed by George Jessel, will be asked to put pressure on the nitery operators, with the possibility that the so-called 'combine' of AFL unions allied with N. Y. niteries and theatres may also step into the breach, as it did in the early stages of the dispute.

11 P.M. Liquor Curfew, Fines for Minors Nixed In Mass. Legislature

Boston, March 9.

Legislators have tossed out bills aimed to place an 11 p.m. curfew on liquor sales in night clubs, restaurants and hotels throughout the State. The House favored another bill to levy a $10 to $100 fine on any minor who falsified his age to obtain a drink. The Senate voted it down after a heated debate.

Latter bill was sponsored by the Mass. Retail Liquor Dealers' Assn., whose members contended that it was almost impossible for them to determine a boy or girl's majority because youngsters resorted to the tricks of showing older persons' auto driving licenses and draft cards.

Quits Philly Canteen Bd.

Philadelphia, March 9.

Richard Mayo, executive secretary of Philly's American Guild of Variety Artists, has disclosed he will resign from the board of directors of the Stage Door Canteen shortly. Mayo stated he was taking this action 'because of pressure of business.'

ANDREWS SISTERS NET $10,500 IN OAKLAND

The Andrews Sisters walked out of the Orpheum theatre, Oakland Cal., last week with $13,514 as their end of the business done during a record week. Trio was in on a deal which guaranteed them $8,500, with a 50% split over $18,000. They ran up a $28,028 gross in seven days with the film 'Journey for Margaret' (M-G).

While the $13,514 was their end of the week's biz, the sisters netted about $10,500 for themselves because the contract called for them to pay for the show, which ran to just under $3,000.

$2,000,000 Kickbacks To Cafes May Be Result Of Detroit Suit Victory

Detroit, March 9.

With more than $2,000,000 in kickbacks hanging in the balance for clubs throughout the State, the swank Detroit Athletic Club has filed suit in the State Court of Claims for the return of $94,767 from the Liquor Control Commission.

The club, which caters to the first families of this section, is carrying the ball for plenty of smaller spots, with the niteries interested in the outcome of the suit in more ways than one. Plenty of spots are contemplating switching over to the 'club' distinction if the suit holds water, which will give them greater leeway on hours.

The point at issue is whether the clubs are entitled to the same 15% liquor discount given the niteries. The DAC's point is that it runs off floor shows for its members and has a similar standing. It won the initial skirmish when the State Supreme Court decided that the 600 club licensees in Michigan were entitled to the 15% discount, with the estimated $2,000,000 hanging in the balance.

The swank club now is suing the commission for the return of the money—merely a legal step in getting the kickback—and the other 599 clubs are expected to bring similar action. If the discount is made good in their cases, plenty of niteries here will emerge as 'clubs,' getting the benefit of the swankier status and time limits given such places, with no loss on their liquor-buying concession.

JOE LEWIS TOPS SOPH ON CHI CHEZ PAREE RUN

Chicago, March 9.

His engagement extended to a 12-week minimum because of socko business, Joe E. Lewis will break all records for the Chez Paree here. Previous record, nine weeks, was held by Sophie Tucker, who preceded Lewis at the nitery.

Originally booked in for four weeks, Lewis was given a four-week extension. The boffo biz resulted in a second extension, the latter from four to eight weeks. New show will be built around the comedian for his remaining stay.

Lewis also holds the record for the Copacabana, N. Y. nitery, where, prior to bowing in at the Chez Paree, he played for 13 weeks. Miss Tucker also holds the Copa runnerup spot, with six weeks.

2 Cleve. Nitery Owners Held Up, Taken for $1,400

Cleveland, March 9.

Two nitery owners were clipped for a total of $1,400 by gunmen who stuck up Eddie Sindelar's Airway Cafe and Ernie Schimmelmann's Hermit Cafe during current crime wave.

Bandits tackled Sindelar's spot in daylight, forcing diners to lie on floor and owner to pony up $150 from cash register. In midst of holdup an employee walked in with $750 which she had obtained at bank to cash checks of nearby bomber-plant workers. That, too, was taken.

Same gunmen relieved Hermit Cafe of $500 after threatening to shoot Schimmelmann's brother, a bartender.

'Ice Follies' 70G, Mont'l

Montreal, March 9.

'Ice Follies of 1943,' played 9,600-seat Forum here Wednesday (3) to Monday (8), six nights and Saturday matinee, admish scaled $1.25 to $3 top for estimated gross of $70,000.

Saturday, Sunday sold out in advance and Friday also capacity. Other days fair to good.

Denver Army Officers Won't Be Denied Cafes, They Form Their Own

Denver, March 9.

With four major military reservations in the Denver area, and a no-drinking-at-public-bars edict for officers stationed or passing through Denver, officers of the Army, Navy and Marines have combined to form the official Army and Navy Club of Denver. They've officially opened the Onyx Room of the Brown Palace hotel as the first of their lounges and niteries. Dance music and a small floor show comprised the opening entertainment. Subsequent weekends will find other local outfits doing the entertaining, with special shows during the week from time to time.

The officers maintain clubs in the Albany, Cosmopolitan and Park Lane hotels in addition to the Brown's Onyx Room.

MOWBRAY TO P. A. AT STATE, N. Y., WITH PIC

Alan Mowbray has been booked into the State, N. Y., for the week of March 25.

The screen actor appears in 'The Powers Girl,' which will be the film at the State that week.

2 of Casting Campbells Heroes of Conn. Fire

An Associated Press story in Saturday's (6) dailies, telling of the rescue of three neighbors by two members of the original Casting Campbells from a fire in Harwinton, Conn., the day before (5), revived memories in the trade of one of the top acrobatic acts of all time. In a 'Variety' poll years ago, in which readers were asked to pick their idea of a perfect vaudeville bill, the Casting Campbells were mentioned most as 'the perfect opening act.'

The heroes were Lou Cronan, who headed the original troupe and directs a current Casting Campbells act, and Steven Bekasi, another member of the first Campbells turn. They rescued a Mrs. Marie Gaudette Dowling and her two small children from the blazing Dowling home. The woman and one child were hospitalized, though not seriously injured, while the second child was unhurt, as was Bekasi. Cronan, however, suffered burns on both hands.

Free Cleve. Nitery Owner Of Stolen Goods Charge

Cleveland, March. 9.

Long, drawnout court action involving Benny Mason, suburban night club owner accused of receiving stolen property, was dismissed last week when one of the key witnesses completely reversed his testimony.

Luther Cook, who originally said the nitery man had bought stolen jewelry valued at $2,500 from him, washed up the case when he testified he lied at a previous trial. Mason, he said, had nothing to do with the jewels, which haven't turned up yet.

Cook was returned to Ohio State pen, where he is a life termer, and Mason was freed of a charge which cops have tried to pin on him for two years.

New Palumbo Spot

Philadelphia, March 9.

The Cove, latest of the midtown 'musical bars,' will open here March 19.

The spot will be under the management of the Palumbo interests, which now operate Frankie Palumbo's, South Philly; the 20th-Century, in the central sector, Renault Tavern, Atlantic City, and a spot in Wildwood, N. J.

AGVA Refuses 4 A's Financial Aid, Sez It Can Go 'On Its Own Steam'

For the first time in the three-and-a-half-years of its existence, the American Guild of Variety Artists last week refused to accept a loan from the parent organization, the Associated Actors and Artistes of America.

At a meeting Friday (5) of the international board of the Four A's, to which AGVA is already indebted for $70,000, representatives of the affiliated unions gave the nod in sanctioning additional coin for AGVA, but Matt Shelvey, new national administrator, rejected it. The financial hypo was voted by the Four A's in a move to stabilize the organization, which from its inception had been weighed down financially.

Appearing before the board Friday, Shelvey told the Four A's reps that due to steps already initiated to effect a new organizational setup, national AGVA had reached a point where it could 'progress on its own steam.' He said there were sufficient funds on hand to permit AGVA, at least temporarily, to become self-sustaining, and that acceptance of the loan from the Four A's would be 'false economy.'

Shelvey told of economies already effected by his office and of the response of the various AGVA locals to the edict that unless they contributed their per capita tax share to the national office they will be liquidated. The sweeping orders brought the following developments:

1. Arthur Kaye, organizer for the N. Y. AGVA local in charge of the Broadway nitery district for the past nine months and former exec secretary for the Cleveland local, was dropped from the payroll last week in the N. Y. local's economy wave. This leaves four organizers: Jake Miller, Duke Granada, Emil Lowe and Arlene Cameron, exchorine, who is in charge of organizing the choruses. Kaye's duties will be allocated to the other organizers.

2. Instead of naming a national field rep for the eastern area to bring the AGVA locals into line and eliminate waste and inefficiency, Shelvey will take on the job himself, going into the field when time permits. When and if AGVA reaches a state of affluence, another eastern field rep will be appointed. Kaye, who was dropped from the N. Y. payroll, had originally been mentioned for the job. Jack Irving, local AGVA exec secretary in Chicago, is handling the job in the midwest while Florine Bale, exec secretary of the Los Angeles local, has taken on the Coast chore.

3. The N. Y. local, Shelvey reported, has within the past two weeks turned over more coin to the national office than any local or national representative in the country.

Jonas Silverstone, national counsel for AGVA, attributed the nitery and vaude union's present claim to a self-sustaining basis to the 'excellent teamwork within AGVA today.'

USO ISSUES SOS FOR MAGIS, ACCORDIONISTS

USO-Camp Shows this week sent out an SOS for accordionists and magicians, particularly for offshore assignments.

The camp show execs are anxious to line up as many of the magicos and accordion players as possible in order to permit their inclusion in each of the units going overseas. Pointed out that the sleight-of-hand stuff is popular with the fighting boys while the accordionists are able to dish out the music without the excessive luggage required by many of the other instrument-toters.

'Icecapades'-AGVA Pact Clears Up Arrearages, Includes Entire Cast

Situation wherein 70% of the 'Icecapades' ice show cast holding membership in the American Guild of Variety Artists were delinquent in payment of dues was cleared up last week with signing of new pact.

Agreement reached last week between Matt Shelvey, national AGVA administrator, and George Tyson, New York rep for Johnny Harris, who is the nominal producer of the ice show as prez of Arena Managers Assn., also brought into AGVA membership the entire cast of 90 performers. 'Icecapades' opened in Toronto Monday (8) after completing an engagement in Philadelphia.

Agreement automatically renews the show's minimum basic agreement with AGVA for another year. Tyson last week turned over to Shelvey lump sum to cover all arrearages, plus initiation fees for the remaining 30% of the cast.

Meanwhile, the Arthur Wirtz standoff on the signaturing of a contract with AGVA covering the Sonja Henie 'Hollywood Ice Revue for 1943' occupied the attention of the international board of the parent Associated Actors and Artistes of America at its meeting Friday (5). Wirtz's charges that 'racketeering methods have been imposed by AGVA on reliable producers of shows' were studied by the 4 A's board, but it was reported that no definite plan of action has been formulated as yet in dealing with Wirtz.

DUFFY'S VAUDER SET FOR DET. BOW MAR. 18

Bill Miller, N. Y. agent, is booking the straight-vaude show Henry Duffy has titled the 'Merry-Go-Rounders' and which opens March 18 at the Wilson, Detroit, for a run. Set thus far for the layout are Jay C. Flippen, Salici's Puppets, 'Think-a-Drink' Hoffman, Sid Marion & Cliff (Sharlie) Hall, and Dorothy Stone and Charles Collins. A couple of acts are yet to be booked, with Larry Adler one of those being dickered for.

Budget for the entire show will be around $8,000. The 1,600-seat house will be scaled at $1.65-top weekdays and $2.20 top weekends, with 11 performances scheduled on the week. This means one show per weekday, with one midweek matinee; two shows Saturday and three shows Sunday.

It's Duffy's first vaude venture in Detroit, the Coast producer heretofore sticking to musicals and revivals in his Detroit operations.

'Priorities' Smash 24G In 11 D. C. Performances

Washington, March 9.

'Priorities of 1942,' including the three Sunday shows added to the first week's gross, counted up $24,000 for the 11 performances last week.

Countup was considered good, for three of the four critics slugged the vaudeville show, with the main fire directed at Lou Holtz for stale material. Gloria Swanson's Pinero sketch was a hodgepodge on Monday (1) night, but is now working smoothly. Show has two weeks more to go at the National theatre.

Nitery Operators Can Now Double Into War Work, Pa. Solons Rule

Philadelphia, March 9.

Nitery operators who want to go into war work on the side can now do so without the fear of losing their liquor licenses, according to a ruling last week by the State Liquor Board.

The board has previously held that operation of a spot purveying liquor was a fulltime job, and it has not permitted licensees to engage in other operations.

When retail liquor establishments were placed on the non-essential list by the War Manpower Commission's recent ruling, many nitery proprietor's wanted to get war jobs but were afraid that the board would take away their liquor permits.

Chi Naber Expands Vaude

Chicago, March 9.

Empress, neighborhood theatre operated by Van Nomikos circuit, has expanded its vaudeville policy from a Sunday-only date to three days, Sunday through Tuesday. Change was effective Sunday (7).

House being booked in conjunction with the Lincoln, owned by the same company, with five-act bills playing the Lincoln Friday and Saturday and then going to the Empress. Both houses are booked by Hal Lawrence.

MUSIC HALL, N. Y.

Dorothy Shawn, Frank Paris, The Christianis (6), Gil Galvan, Hilda Eckler, Erno Rapee's Music Hall Orch; 'They Got Me Covered' (RKO), reviewed in 'Variety,' Dec. 30, '42.

'Buenos Amigos' is 'good friends' in Spanish, but as the title of a Music Hall production it must mean 'hello neighbors,' an Espagnol bow to the Latin countries and yet no confliction, in title, with Walt Disney's 'Saludos Amigos' at the Globe on Broadway.

Actually this Music Hall production is a compilation of several previously done routines, all good but highlighted by the periodical reprise of Ravel's 'Bolero,' a mammoth sight-and-sound reproduction of a contemporary musical classic. This was first done by the late S. L. (Roxy) Rothafel at the Roxy theatre, then moved over to the Radio City project with him, and undergoes something of a transition every time it's re-done. Currently it looks a little different again, but basically it's the same colorful dance extravaganza, with Gil Galvan and Hilda Eckler as expert soloists. Florence Rogge's choreography, per usual, is notable. The battery of drums flanking the rising stairs on both sides of the auditorium is a rousing finale.

Two corking sight acts, Frank Paris, the puppeteer, and the Christianis, five men and a girl, exciting teeterboard workers and tumblers, got great and deserved receptions at the last show opening night (Thursday). Paris especially has a tough spot, following the deeply religious 'Pilgrimage' scene, in which Dorothy Shawn, a mellow contralto, fronts the glee club, which in turn fronts a symbolical parade by the M. H. company.

Paris, working from a peanut vendor's cart, segues into a hip-shaking precision routine to the 'Vendor' song by the Rockettes. Then the Christisianis, especially socko with those four-high catches off the springboard, and finally the 'Bolero.'

Attendance here opening night was excellent. *Scho.*

CHICAGO, CHI

Chicago, March 5.

Veloz & Yolanda, Eleanor French, Jack Marshall, Debonettes (5), 4 Sidneys; 'A Night to Remember' (Col).

Excellent entertainment on tap this week headed by Veloz and Yolanda, big favorites here, with a fine supporting bill.

Four Sidneys start things off with their sock cycle work. Went over big.

The Debonettes, five attractive girls in opera hose and tails, with a rhythmic tap number, followed by a modernistically-styled dance routine supplemented by comedy touches. Took a nice hand.

Eleanor French, fresh from run at the Drake hotel, scores with a quartet of songs consisting of 'This Is the Army Mr. Jones,' 'I'm Getting Tired' 'Touch of Texas' and 'I'm the Girl That Makes the Thing,' leaving to heavy response.

Jack Marshall, in the next spot with clever comedy talk and bits, also registers. His hat routine is a fresh bit of material and the Butch McGurk monolog is a wow. Closing with impressions of a Jap news commentator and caricatures of Mussolini and Hitler, he left to resounding applause.

Veloz and Yolanda whammed over with their dance artistry. Opening with 'Blue Danube,' they follow with a samba, a Mexican folk dance and a modern minuet. Closing turn is a colorful tango. Team is still tops with Chicago fans, as evidenced by the heavy applause at the finish. *Morg.*

ADAMS, NEWARK

Newark, March 4.

Earl Hines Orch (16) with Billy Eckstein, Sara Vaughn, Patterson & Jackson, Ethel Waters; 'Fighting Devil Dogs' (Rep).

Earl Hines had himself a fine case of opening-day jitters here. Pulling in from Chicago, band discovered that their music, instruments and stands had been sidetracked in the hinterlands, paraphernalia not catching up with them until midnight. Situation resulted in orch's playing the first five shows cold. Band played on borrowed instruments, improvising their original scores. Crew turned in a fine job, considering the circumstances, and opening-day shows ran off smoothly.

Mob here ate up the Hines brand of jive, leader relying on his specialties and not playing any pops. Maestro does a scorching job on the ivories. Billy Eckstein, a big local fave, gets strong reaction with 'Just As Though You Were Here.' Sara Vaughn, Newark gal and a newcomer to the band, does okay but canary could do with more zest in her delivery. Warbles a couple of numbers in lackadaisical fashion.

Patterson & Jackson, in zoot suit garb, exchange some so-so patter and wow the customers with their boogie woogie takeoff. Turn would be improved if scissored a bit.

Ethel Waters, closing, sells her platter of standards with brilliant effect. A master of mike technique. Miss Waters goes all out with 'Taking a Chance On Love,' 'My Handy Man Ain't Handy No More,' and 'Buds Won't Bud.' Closes with a medley of oldies long associated with her, including 'Heat Wave,' 'Dinah,' 'Memories of You,' and 'Am I Blue.' Final number, 'Stormy Weather,' is whammo. Business staunch. *Joan.*

CAPITOL, WASH.

Washington, March 4.

Pied Pipers, Harrison & Fisher, Hal Sherman, Evelyn Tyner, Rhythm Rockets, Sam Jack Kaufman's House Orch; 'The Powers Girl' (UA).

The Pied Pipers have got what the jitterbugs want in this stage lineup and they keep them busy for some 13 minutes. Quartet formerly with Tommy Dorsey does the standard hit parade numbers, with their best clicker a military hoorah bringing in a service song medley.

Hal Sherman puts most of his energy into his dance routines, using the roller skater glide and other eccentric tricks to good effect. His patter over the microphone is weak and could be strengthened to advantage. Harrison and Fisher get out of the ballroom groove with a colorful satire of Lunt and Fontanne. It's a clever turn that introduces all the familiar glides and whirls for class production.

Sam Jack Kaufman features Evelyn Tyner, pianist, in his overture, her keyboard specialty ranging form snatches of Gershwin to boogie-woogie. Finale used Miss Tyner and pianist Burrus William on elevated stage in a classical arrangement of 'Royal Blue,' danced by the Rhythm Rockets. *Arke.*

TOWER, K. C.

Kansas City, March 5.

The Novelteers (4), Butterbeans & Susie, Jimmy & Charmaine Hess, Randy Brown, Tower Orch with Mike Carle & Marilyn Ballinger; 'Nightmare' (U) and 'Time to Kill' (20th).

Following a sock week with Henry Busse and his orch, Tower gives out with another of its '3-in-1' bills, with dual screen fare plus 45-minute stage show of standard acts and house band with featured vocalist.

Tower orch opens show with theme tune, then swings into 'I've Heard That Song Before.' Marilyn Ballinger, brunette pretty now in her seventh month with the band, does a chorus and second ending to earn a good hand. Gal's been winning a nice following here.

First on are Jimmy and Charmaine Hess, who do a snappy tap and sand mat dance routine. Girl is nicely built, drawing whistles from juves on her final entrance at show caught. Second spot goes to Randy Brown, paddle-ball specialist, who won a big hand. The 'Tower Discovery Night' winner this week is Juanita Horner, young blonde soprano, who sings 'Mary's a Grand Old Name.' Off after three bows.

Next-to-closing spot goes to Butterbeans & Susie, Negro comedy team with a routine of gags, songs and hoofing. Susie handles a comedy vocal chore effectively, and Butterbeans does some fast stepping at the finale.

The Novelteers, two boys and two girls, have a pseudo-television layout to lend interest to a turn which combines accordion and vibraharp music, baton twirling and acro dancing. Act opens with imitations of Ted Lewis, Wayne King, others. Girls follow through with some acrobatic steps. House orch joins with the quartet at finish. Nice biz opening day. *Earl.*

RKO BOSTON

Boston, March 4.

Joe Venuti's Orch (11), Connee Boswell, Shyrettos (3), Hal LeRoy, Watson Sisters (2), Kay Starr; 'Shadow of a Doubt' (RKO).

Joe Venuti's orchestra, a small band as show bands go these days, offers a fairly substantial background to the RKO's current layout. The orchestra appears to lack the smoothness and the unity that go with most stage bands, and there's evidence that many of the men haven't worked too long together. However, once it settled down it turned out some good, lively music and the audience took to it.

Venuti, fiddling with all his customary skill, turns plenty a neat jazz phrase and goes over big in his fantasy on 'Summertime.' Also emcees show capably. Kay Starr, a femme singer with a singularly strident but effective voice and style, sings 'Sunday,' 'As Time Goes By' and 'Why Don't You Do Right,' catching on nicely.

The vaude acts, headed by Hal LeRoy, provide plenty of lift to the show. The Shyrettos draw the usual gasps with their unicycle routine; the Watson Sisters, got up in WAAC style outfits, chatter a topical routine and get their customary kudos, and LeRoy himself taps out a trio of tricky routines, finishing with a snappy session while seated in a chair.

Connee Boswell, headlining the show, sings pop tunes from her spot in the middle of the stage, going as big as always. Biz at the first show was off, but it's a cinch to build. *Elie.*

STATE, N. Y.

Ray Kinney Orch, Bob Bromley, Johnny Morgan, Fitz & Carol, Meymo Holt, Alfred Apaka, Aloha Maids; 'Star Spangled Rhythm' (Par).

The entertainment value of the Ray Kinney unit, running only 58 minutes and speedy all the way, rates exceptionally high. While on the road it had the team of Arren and Broderick, comedy act, as one of its components. For the date here, however, the management substituted Johnny Morgan, since the Arren-Broderick twain played the house only a couple months ago. The Kinney band, formerly at the Hawaiian Room of the Lexington hotel, was here nearly a year ago.

Outfit, playing the lilting music of Waikikiland, numbers 18 men. Carried are Meymo Holt, an Hawaiian dancer who clicks strongly with her undulating hips, and a singer, Alfred Apaka. Kinney himself does a lot of vocalizing, while also a trio of his bandsmen engages in singing. A line of hula girls provides considerable color as well as enchantment.

Among the band numbers are an Hawaiian war chant, with a vocal intro by Kinney and the trio, and the session in which Kinney does 'Sing Me a Song of the Islands' and 'Hawaiian Hospitality.'

Morgan scores decisively with his talk and stunts, plus impressions of Hollywood stars. On the 'Lower Basin Street' radio program, he has also played numerous night club engagements in the east. His bit as a pitchman, closing the routine, is particularly good.

Around for sometime and exceptionally clever is Bob Bromley, puppeteer. His characters include an opera singer whose voice has gone bad, a colored tap dancer, concert pianist, strip-tease dancer and a stutter. Last-mentioned closes but should be moved up since the sesh with the strip-teaser is so much better and would make for an ideal closer.

Fitz and Carol (New Acts) appear shortly after the opening in a dance routine that runs along novelty and comedy lines, with the male member taking numerous falls for laughs. When caught, the team registered stoutly.

Business Thursday evening at early show was this side of big, probably because the picture, 'Star Spangled Rhythm' played a record eight-week engagement at the Paramount first-run. *Char.*

STATE, HARTFORD

Hartford, March 5.

McFarland Twins Orch, with Betty Engels, Dick Merrick, Pat Henning, Art & Bob Colman, George Givot, Beatrice Kay, Sam Kaplan Pit Band; 'No Place for a Lady' (Col).

Current presentation is an O.K. package of entertainment and easily satisfies the stubholders.

Following theme number from behind closed curtains, the McFarland Twins orchestra tees off with a swing number. Band is forte on the brass side and consists of three rhythm, five sax, three trumpet and two trombone. Backs up the outside turns and has on hand a book of faves.

Twins do a duo job of stick swishing. Lads split their efforts also in saxing and vocalizing with good results. Femme chirper, Betty Engels, gets by with a couple of pops, 'Heard That Song Before' and 'Rosie the Riveter.' Male warbler, Dick Merrick, steps down from the bandstand for a neat rendition of 'Had the Craziest Dream,' 'Are Such Things' and 'Me and My Gal.'

Best sold band numbers are 'One O'Clock Jump' and 'Hip, Hip, Hooray.' Novelty song, 'Move It Over,' has the twins vocalizing for effective returns.

First turn out is acro team of Art and Bob Colman. Hoke, patter and songs help to sell otherwise routine hand-to-hand stuff.

George Givot, Greek dialectician, finds the pew purchasers warm to his material and gets over with little effort. Beatrice Kay, no stranger here, is also clicko with her gaslight era songs. Star of the CBS 'Gay Nineties Revue' steps out of character to do 'Five by Five' and an impersonation of a torcher doing 'A Tisket, A Tasket.' She registers all the way. Pat Henning supplies many laughs in the closing slot with a series of impersonations and mimicry. *Eck.*

FLATBUSH, N. Y.

Dave Apollon & 3 Filipinos, Jan Murray, Van Alexander Orch (16), Phyllis Kenny, Marie Green, Valet & Ray; 'The Boogie Man Will Get You' (Col).

Off to a wham start, this week's bill clicks in all departments for most of its 90 minutes. Van Alexander's smooth yet torrid band, Jan Murray's surefire formula of self-kidding and mugging, Marie Green's poised delivery and Dave Apollon's zing string combo add up to a sock show.

Alexander takes his batoning straight, relying upon the general excellence of his orch and effective arrangements for stubholder plaudits, which he gets. 'Don't Get Around' and 'Cabin in the Sky,' with Alexander doing a piano stint, are tops. Nor is there a letdown in the novelty number, 'Hey Schlemey.' Emceeing is left to Jan Murray, who is doing a Flatbush repeat, but with a recently bobbed schnoz and several new gags anent Washington housing. Murray knows what the customers want, and they like his relaxed style. However, at times he handles his emceeing a little too lightly, which tends to slow the show. Marie Green does a swell job with 'Nice to Come Home To' and 'Lonesome and Sorry.' Would do better, however, if she warmed up to the audience a little more, which is what band vocalist Phyllis Kenny does in 'Why Don't You Do Right' and 'As Time Goes By.'

Valet & Ray, drunk act, is lost in this heavy music bill which is topped by Apollon and his three Filipinos. Apollon scores solidly with his present small combo. His balalaika blends nicely with two guitars and bull fiddle. Filipinos double as comedians and vocalists. One boy really goes to town with 'There Are Such Things.'

Biz Saturday (6) bad due to heavy storm.

ORPHEUM, MPLS.

Minneapolis, March 6.

Charlie Spivak Orch (17) with Stardusters (4), Ruthie Barnes, Carr Bros. (2), Marty May; 'Whistling in Dixie' (M-G).

It's the first time here for Charlie Spivak, but the maestro's reputation has preceded him. Judging from the initial turnouts and warm reception, the band has potent b.o. value here. Heavy on the brass side, the outfit goes in for the more torrid swing and makes its principal appeal to the jive crowd. The musical emanations from eight brass (including Spivak himself on the trumpet), five sax and four rhythm are plenty noisy for the most part, with melody sometimes sacrificed for hot jazz. However, Spivak's own classy trumpeting gives many of the numbers tunefulness and distinction and lifts the aggregation above the ordinary run of hot bands. The three acts supplementing the outfit are up to the theatre's high standard.

A jive arrangement of 'I'm Forever Blowing Bubbles' puts the hep cats in the proper mood. The band gets a little out of the groove in its second number, 'How Deep Is the Ocean?', with Spivak going to town on the trumpet. Ruthie Barnes, first of the acts, rates as one of the better femme solo steppers, her casual style setting off difficult tap routines to advantage. Willie Smith from sax section of band, plays and sings 'Why Don't You Do Right?' and comes through in fine seat style. A warm swing arrangement of Schubert's 'Serenade' is featured by Spivak's sock trumpeting. Two Carr Brothers, smooth workers, perform difficult tumbling and balancing feats and do okay on comedy.

The band's 'Star Dusters,' quartet comprising three men and a girl, display good harmony in their warbling of 'Touch of Texas,' 'Moonlight Mood' and 'Brother Bill.' Although some of his material is in questionable taste, Marty May is a show-stopping hit. He cops plenty of laughs with his patter and takeoffs on various types of singers. His nonchalant style and violining are reminiscent of Jack Benny in his vaude days.

Jam session by the band with 'One O'Clock Jump' makes a hot closer. Good opening show crowd. *Rees.*

EMBASSY, N. Y.

(NEWSREELS)

March of Time's 'One Day of War—Russia, 1943,' compiled by 160 cameramen on many of the Soviet fronts, is the standout of current show. Documentary film reveals in effective manner the courage of the Russian soldiers and civilians in their heroic struggle to rid the Soviet of the invading Nazi hordes. Secret of the film's appeal is that no attempt has been made to unreel it with any idea of continuity. It's essentially a story of Russia today from dawn until dusk, and as such wins real audience appreciation.

Almost every other clip is also a war subject, ranging from the visit of Mme. Chiang Kai-shek to Washington and New York (Par), to the tour of China by ranking Allied generals (Pathe). Universal has a clip showing Oklahoma Indians honoring the memory of Will Rogers at an Army air field. An impressive tribute to the Marines is paid by Barney Ross, boxing champ, who is credited with knocking of 22 Japs in the Solomons.

Both H. V. Kaltenborn and Carey Longmire are on the bill, the former answering the usual war questions, while Longmire gives his weekly dissertation on the world scene as reflected in Washington. Latter's subject covers 'Schicklegruber digs up a dead horse,' told in reference to recent German propaganda releases warning the world against the spread of communism in the event of a Russian victory. Par has a snappy shot of Admiral Halsey telling of his plans to visit Tokyo.

STANLEY, PITT

Pittsburgh, March 5.

Harpo Marx with Chico Marx Orch (14), Mel Torme, Skip Nelson, Kay Kimberly, Frank Gaby, Harry King & Arlina, Kay Stuart, George Marin; 'Tarzan Triumphs' (RKO).

With Chico Marx on the sick list in Omaha, where he's down with bronchitis, Harpo Marx has come on from the Coast to take over temporarily. There will be no complaints at the substitution. For the silent one with the red wig and the harp is a four-alarm howl and works just as well alone as he did years ago with the rest of the family, his recent USO-Camp Show experience as a single serving him in good stead during the present emergency.

Most of the time, Harpo lets the orch go its own way, and its way has improved a lot since Chico brought his then new outfit here nearly a year ago. The panto artist sticks to his own specialties, chasing blondes, fingering the strings, doing bits with a couple of unidentified stooges and otherwise concentrating on the stuff which he's been identified with in films. Most of the time the band itself is batoned by one of the sax players, although Harpo makes an occasional show of directing, chiefly kidding the chore, sitting on the stand eating a banana while the boys are playing a lovely ballad, or stuffing the skin into a trumpet player's coat pocket, handkerchief fashion, while he's down front playing a solo.

Harpo saves his harp-playing for the finish and really whams 'em with a couple of solos. Band itself, made up of five saxes, three trombones, three trumpets, drums, bass and piano, is a crack musical outfit. Featured singer is Skip Nelson, Pittsburgh lad who joined Chico here on latter's first visit to Stanley and then left him for Glenn Miller, returning to the Marxman when Miller went into the army. Nelson has a lush, warm voice and does a bangup job on 'Moonlight Becomes You' and 'Black Magic.' Kim Kimberly adds both vocal and sex-appeal in her single number, 'Rosie the Riveter,' and Mel Torme heats up 'Abraham' and 'Slender, Tender and Tall' with typical scatster; energy and abandon.

Frank Gaby does the m.c. chores, and satisfactorily, besides his own turn, in which he's assisted by Kay Stuart and George Marin. Sock act, but comes here too soon after Rex Weber, who also did the vocal ventriloquistic bit with another apparently doing the singing. Harry King & Arlina are on early with some okay hoofing that's fast and showy. *Cohen.*

EARLE, PHILLY

Philadelphia, March 6.

Guy Lombardo Orch (14) with Billy Leach, Jimmy Brown, Rose Marie Lombardo, Carmen Lombardo, Vic Hyde, Ross Sisters, Swifts (3); 'Margin for Error' (20th).

A pleasant change from the brass and blare of the solid jive aggregations who have been filling in in almost unbroken processions to the Earle's boards, Guy Lombardo and his Royal Canadians are luring the older segments of the music-loving populace to the house this sesh.

Signor Lombardo unveils a new member of the musical clan—kid sister Rose Marie—and from initial impressions the little gal is destined to go far.

She has a pleasant voice, is easy to look at and has plenty of rhythm as she sings her lone solo, 'Sleep Baby Sleep in Your Jeep,' which the R.C. unit introduces in 'Stage Door Canteen.'

The Lombardo Trio (Jimmy Brown, Billy Leach and Carmen Lombardo) provides the vocals for some of the band numbers, including 'See That Your Born in Texas,' 'Move It Over,' 'Frankie and Johnny' and 'Black Magic.' Brown warbles 'I Heard That Song Before.' It all adds up to restful rhythm and a relaxing 50 minutes.

Vic Hyde, the 'one-man band,' offers a standard act, getting a terrific hand from the down-fronters with his imitations of leading band leaders. Winds up with his flash finale, playing four trumpets simultaneously.

The three Ross Sisters have a socko acro routine in which the kids twist their little bodies into almost unbelievable shapes. Swifts are a better-than-average trio of jugglers who fill their spot in the bill handily. House was jammed as usual Saturday night. *Shal.*

KEITH'S, INDPLS.

Indianapolis, March 6.

4 Franks, Rollini, Sydney Mason, Seiler & Seibold, Charm Singers (4), Magic Flyers (2), Ed Resener's House Orch; 'Mountain Rhythm.' (Rep).

The Four Franks, back from their travels in the road company of 'Best Foot Forward,' spark the new bill of six balanced acts at Keith's with their energetic cavorting. Highlight of their outburst is the davenport wrestling match staged by Ollie and Perry burlesquing Clark Gable and Vivien Leigh in 'Gone With the Wind.' It's a carryover from the revue. Ollie, who never runs down, is a ball of fire in her song and dance

(Continued on page 47)

Variety Bills

WEEK OF MARCH 12

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (11)
Bob Crosby Orc
Jean Edwards
Minnevitch's Ras
Mary Raye & Naldi
State (11)
Bobby Whaling
Kim Loo Sis
Johnny Burke
Will Osborne Orc

PITTSBURGH
Stanley (12)
E Carroll's Vanities
WASHINGTON
Capitol (12)
Rhythm Rockets
Murtah Sis
Sharkey
Neal Stanley
Martells & Mignon

Paramount

NEW YORK CITY
Paramount (10)
Xavier Cugat Orc
Raul & Eva Reyers
Henny Youngman
Cugat Choir
CHICAGO
(Chicago (12)
Marty May
4 Franks
Johnny Long Orc
MIAMI
Olympia (10-13)
Smayne & Armst'ng
Olyn Landick
Laura Dean Dutton
3 Jig Saws
Don Francisco Co

MINNEAPOLIS
Orpheum (12)
Andrews Sis
Mitchell Ayres Orc
Jesse & James
Tim Herbert
OMAHA
Orpheum (12)
Chas Spivak Orc
George Givot
Carr Bros
Ruthie Barnes
TOPEKA
Paramount (12-14)
Vaughn Monroe Orc
Murphy Sis
Bob Easton
Johnny Mack Co

RKO

ALBANY
Palace (12)
4 Ink Spots
Lucky Millinder Orc
Sister Tharpe
Peg Leg Bates
Gordon & Rogers
BOSTON
Boston (11)
Eleanor Christian
A Gordon Racket'rs
Dave Apollon Co
Beatrice Kay
Bob Allen Orc
(4)
Joe Venuti Orc
The Shyrettos
Hal LeRoy
Watson Sis
Connee Boswell
CLEVELAND
Palace (12)
Gene Krupa Orc
(5)
Latin Quarter Rev

COLUMBUS
Palace (16-18)
Jan Savitt Orc
4 Copelands
DeVal Merle & Lee
Stepin Fetchit
(9-11)
Gene Krupa Orc
The Colstons
Criss Cross
Peggy Marlow
DAYTON
Colonial (12)
Latin Quarter Rev
(5)
Jan Savitt Orc
4 Copelands
Stepin Fetchit
DeVal Merle & Lee
ROCHESTER
Temple (5-8)
Ina Ray Hutton Orc
G Miller Singers
Paul Kirkland
Shea & Raymond

Warner

NEW YORK CITY
Strand (12)
Ina Ray Hutton Orc
Jerry Lester
3 Samuels
(5)
Sammy Kaye Orc
Don Cummings
Sunny Rice
PHILADELPHIA
Earle (12)
Chico Marx Orc
Frank Gaby
Mel Torme
Toy & Wing
(5)
Guy Lombardo Orc
3 Swifts
Ross Sis
Vic Hyde
PITTSBURGH
Stanley (12)
E Carroll's Vanities
(5)
Chico Marx Orc
Frank Gaby
Mel Torme
King & Arlina

UTICA
Stanley (16-18)
Blue Barron Orc

State (11-13)
DeLage & Shirley
Valentine
Frank Donia
(14-17)
Charles Duo
Morey & Eaton
4 Sandors
BRIDGEPORT
Lyric (12-14)
McFarland 2 Orc
Johnny Morgan
Rose Marie
B & J Allen
Lyric (8-10)
Will Osborne Orc
Elton Britt
Al & Connie Fanton
Jan Murray
CAMDEN
Towers (12-14)
The Drakes
Gregory, R & C
Jay Howard
Rex Weber
The Briants
ELIZABETH
Liberty (11-14)
Johnny Pastine Co
George Freems
Ginger Dulo
Lander & Lloyd
Roberta's Circus
HARTFORD
State (12-14)
Carol Bruce
Rubinoff
Joe Venuti Orc
Watson Sis
3 Ross Sis
NEWARK
Adams (12)
Bob Chester Orc
Minevitch Rascals
G Miller Singers
6 Grays
PASSAIC
Central (12-14)
Tony Pastor Orc
Juggling Jewels
Mitzi Green
Little Tough Guys

PATERSON
Majestic (11-14)
Nathane Bros
Ellen Mitchel
Jackie Green
PHILADELPHIA
Carman (12)
Mel Hall
Pritchard & Lord
Manny King Co
Stevens Bros & B
Fay's (12)
Earl Hines Orc
3 Poms
Floyd Christy Co
PROVIDENCE
Metropolitan (12-14)
Ciro Rimac Orc
Val Irving
The Earles
Arleen Harris
WATERBURY
Poli's (10-11)
Tony Pastor Orc
Dixie Dunbar
Val Irving
(One to fill)
WOONSOCKET
New Park (12-14)
The 5 Marshalls
Vic Hyde
Tanner & Thomas
Clem Bellings Co
(One to fill)
WORCESTER
Plymouth (8-10)
Arleen Harris
Dave Apollon
3 Rays
5 Marshalls
The Earles
Bud & Judy Allen
YOUNGSTOWN
Palace (16-18)
Ink Spots
Sister Tharpe
Lucky Millander O
Gordon & Rogers
Peg Leg Bates

Cabaret Bills

NEW YORK CITY

Algiers
Don Baker Orc
Edith Barrie
Lao & Monsita
Odaliques (6)
Lolita Moya
Aquarium Rest.
Berry Bros. Orc
Frank Porter Orc
Armando's
Wilma Cox
Geo Morris Orc
Bill Bertolotti's
Camellia Vaile
Beverly Hosier
Moya Gifford
Madelyn White
Gloria Hope
Helen Stuart
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Harry Donelly
Charlie Ross

Club 51
Faith Arlen
Ann Paige
Muriel Moore
Johnny & George
Steve Murray
Casey Orc
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Jimmy Durante
Cabot & Dresden
Walter Lang
Ted Shapiro
Fernando Alvarez
Hie Thompson
Olga San Juan
Martha Burnett
Ted Straeter Orc
Frank Marti Orc
Benny Davis'
Benny Davis
Leonard Sues
Hollywood Blondes
Patricia Bright
Adele Rivie
Bernie Dolan Orc
Jan August Orc
Havana-Madrid
Hilda Salazar
Noro Morales Orc
Felipe De Flores
Pepita & Lucillos
Pablito & Lilon
Pepito Orc
Hickory House
Diane Noble
Ancil Sweet
Larry Bennett Orc
Hotel Astor (Columbia Room)
Jimmy Carroll
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Rita Roper
Carey Twins
Martha Drew
Sally Urban
Frances Kaye
Ginya Lynn
Muriel Page
Joe Pafumy Orc
Hal Saunders Orc
Hotel Biltmore
Rudy Richards
Jimmy Carter
Hazel Franklin
Ray Heatherton Orc
Hotel Commodore (Century Room)
Commodorables
Tony Dexter
Four Lyttle Sis
Hal McIntyre
The Stadlers
Buddy Harlowe Trio
Hal McIntyre Orc
Hotel Dixie (Terrace Room)
Jacqueline
Arlane Trio
Hotel Edison
Blue Barron Orc
Hotel Essex House (Casino on Park)
Nick D'Amico Orc
Linda Lark
Hotel Lexington (Hawaiian Rm)
Kahala
Talima
Momikal
Lani McIntyre Orc
Kea Lake
Leilani Iaea
Hotel Lincoln (Blue Room)
Abe Lyman Orc
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin (Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker (Terrace Room)
Sonny Dunham
Bob Russell
Ronny Roberts
Audrey Miller
Grace May
Bisselle & Farley
Hotel Park Central (Cocoanut Grove)
Wendy Bishop
Jerri Vance
Dell O'Dell
Eleanor Teeman
Bill Russell
Judy Manners
Arturo Arturos Orc
Betancourt Orc
(Royal Palm)
Ginger Johnson
Dell O'Dell
Jack Reynolds
Sandro Rosati
Bennett Green
Jerry Green
Bunny Howard
Hotel Pennsylvania (Cafe Rouge)
Jimmy Dorsey Orc
Bob Eberle
Kitty Kallen
Hotel Pierre (Cotillion Room)
Di Gitanos
Nils & Nadynne
Evelyn Daw
Penn & Devon
Kiki
Les Kramer
Frances Miller
Linda Fagen
Jean Harvey
Jane Waring
Ted Eddy Orc
Angelo Orc
Don Julio's
Reuban & Alicia
Juanito Lopez
Manya Del Rey
Helenita Rivera
Senor Leon Orc
Jimmy Kelly's
Glenda Hope
Mary DiMaggio
Helen Holmes
Renee
Eleanor Russell
Monmartre Boys
Dixon & Denise
Lorna Rhode
Rosita & Romero
Mona Chavez
Margaret Gray
Faith Arlen
Joe Capello Orc
Kelly's Stable
Leonard Ware 3
Madeline White
Ed Weiner
Geo Woods Orc
Dorothy Manners
Thelma Carpenter
La Conga
Diosa Costello
Miguelita Valdez
Bobby Capa
Pancho & Diane
Machito Orc
Jack Harris Orc.
La Martinique
Wynn Murray
Jackie Miles
Eunice Healy
La Martiniquettes
Maxi Bergere Orc
Socasses Orc
Latin Quarter
Gloria Blake
'Doc' Marcus
Mitzi Haynes
Toni & Mimi Worth
Seven Fredysons
Corinne & T Valdez
Jerry & Turk
Harold & Lola
Clarissa
Hiberd, Bird & LaR
Mickey King
Carol Raye
Wally Wanger Line
Don McGrane Orc
Henri Noel
La Vie Parisienne
Paula Lawrence
Josh White
Rasha & Mirko
G Ray Terrell
John Sebastian
Irvine Orton
Lou Springer
Leon & Eddie's
Eddie Davis
Joey Adams
Barbary C Boys
Beverly Page
Charlotte Vogue
Eddy & Lake
Tony Canzoneri
De Maye, M & M
Jesse & James
Farley Sis
Lou Martins Bd
Little Club
Fred Keating
Joy Lyons
Maurice Osman
Mon Paree
Charles Carlisle
Juanita Rios
Renee Villon
Honey Murray
Bernice Claire
Mon Paree Prettles
Bill Glass Orc
Monte Carlo
Peggy Wood
Tony Farrar
Stuart Ross
George Lloyd
Noble & King
Youle
19th Hole Club
Steve Murray
Barbara Lee
Chiquita Venizia
Mickey Mallory
Milt Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Fredric Vonn
Hazel Webster
Onyx Club
Baby Hines
Billy Daniels
Pete Brown
Willie Dukes
Toy Wilson
Old Roumanian
Henny Nadell
Sadie Banks
Freddie Bernard
Ada Lubina
Joe LaPorte Orc
Ginger Layne
Place Elegante
Jerry Stanton
Mark Gatano
Bill Farrell
Vincent de Costa
Art Tubertini
Ernest Franz Orc
Queen Mary
Naya Grecia
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Coan Orc
Peter Rotunda Bd
Queens Terrace
Phil Foster
Susan Carol
Jeane & Phillips
Adams & Dell
Jack Allyn
Ned Harvey Orc
Rainbow Inn
Murray Davis
Joe Crosby
Mundo King
Pat Clancy
Velita
Earl Lindsey Gls
Sid Saunders Orc
Boada Orc
Riobamba
Frank Sinatra
Walter O'Keefe
Sheila Basset
Forney Twins
Nat Brandwynne O
Chavez Orc
Rogers Corner
Korn Kobblers
Rose Perfect
Bev Yost (5)
Harry Lefcourt Orc
The Aristocrats
Wahiki Hula Maids
Jeanne Claire
Charlie Carlile
Johnny Pineapple O
Meyer Davis Orc
Adams & Dell
Victor Quartet
Harold Green
Connie Howell
Hollander
Sater & Sherr
Stylists
Harold Sandler Orc
Ruban Bleu
Delta Rhythm Boys
Melissa Mason
Eddie Mayehoff
Julius Monk
Maxine Sullivan
Russian Kretchma
Daria Birse
Lola Zalipskaya
Senya Karavaeiff
Michel Michon
N Matthey Orc
Vladimir Kayaleff
Nastia Poliakova
Marusia Saya
Misha Uzdanoff
Spivy's Roof
Spivy
Hildegarde Halliday
Noble & King
Stork Club
Ray Benson Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Irene Barkley
Pat Ring
Evelyn Brock
Skeets Tolbert
Ubangi Club
Lovely Lane
Three Loose Nuts
Jerry Smith
Tondelayo & Lopez
Peck & Peck
D Wilson & Frechy
Columbus Orc
Versailles
Emil Coleman Orc
Panchito Orc
Jean Murphy
Lucille Norman
Ellsworth & Fenfld
Carole & Sherod
Gilbert Russell
Conquer Cover Gls
Village Barn
Jube Sheeran
Scott & Sussane
Don Richards
Zeb Carver
Tiny Clark
Jess Jordan Orc
Village Vanguard
Eddie Heywood Orc
R Dyer-Bennett
Laura Duncan
Leadbelly
Wivel
Bob Lee
The McArthurs
Francis Albernese
Adele Rivie
Ming Toy
Tommy Hayden
Geraldine Gale
Harry Horton Orc

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK
PARAMOUNT BUILDING
BEVERLY HILLS, CAL.
CALIFORNIA BANK BLDG.

Independent

NEW YORK CITY
Music Hall (10)
Buenos Amigos
Hilda Eckler
Gil Gladyan
Broadhurst (13)
George Jessel
Jack Haley
Ella Logan
The De Marcos
Berry Bros
Bob Williams
Con Colleano
Olsen & Shirley
Lucille Norman
Roxy (10)
Grace Moore
Paul Gerrits
Richard Stuart
Flora Lea
The Juvelys
Clora Nord
Ben Yost Singers
BROOKLYN
Flatbush (12-14)
Salute to Hawaii U
Marine (14)
Irene Wiley
Ruth Paul
(Three to fill)
Mayfair (13)
Irene Wiley
Ruth Paul
(Three to fill)
LONG ISLAND
Jamaica (11-14)
Pickens & Simmons
Joe Mandel
A & C Fanton
Bud Sweeney
Eddie Lambert Co
(11)
Paul Roberts
Danny Shaw
Bo Jenkins
(One to fill)
Lynbrook (12-13)
Joe Allen
Trumpet 2
Paul Roberts
Danny Shaw
(One to fill)
Sunnyside (14)
Joe Allen
Trumpet 2
Paul Roberts
Danny Shaw
(One to fill)
STATEN ISLAND
Strand & Great Kills (13)
Bo Jenkins
(Two to fill)
NEW DORP
Lane (12)
Irene Wiley
(Two to fill)
AKRON
Palace (12-15)
Ink Spots
Sister Tharpe
L Millinder Orc
Gordon & Rogers
Peg Leg Bates
ATLANTIC CITY
Steel Pier (14th Only
Mel Hall
Manny King Co
Pritchard & Lord
Herb Shriner
Stevens Bros & B
BALTIMORE
Rippodrome (12)
H'wood Blondes
Jan Murray
Barry Wood
Anthony, Allen & H
Maryland (17)
John Boles
Marietta Evans Co
Torelli's Circus
Oscar Davis
3 Rays
Royal (12)
Louie Jordan Orc
Al Sears Orc
Reynolds & White
Willie Bryant
Ford, Bowie & B

WASHINGTON
Earle (12)
The Roxyettes
Paul Remos
Bob Hall
(5)
The Roxyettes
Paul Remos
Bob Hall
Bernie Grauer
Gay 90's Quartette
Cafe Life
Smith & Boyd
Don Tannen
Dmitri Matvienko
Kris Kay Orc
C. Cedolban's Orc
Cafe Society (Midtown)
Golden Gate Quartet
Hazel Scott
B & E Kraft
Ellis Larkins Trio
Teddy Wilson Orc
Cafe Society (Village)
Baby Hines
Revuers
Albert Ammons
Pete Johnson
Maxine Johnson
Georgie James Bd
Casbah
Reva Reyes
Vanya
Paul Taubman
Don Maya, Orc
Casino Russe
Blanka
La Belle Alexia
Jascha Davidoff
George Sattan
Nadia & Sasha
Gypsy Chorus
Arlene
Bea Foley
Frances O'Connell
Marie Daley
Dorothy Mack
Marlene Francis
Paula Valera
Cerutti's
Bricktop
Garland Wilson
Ted Steele
4 Chanticleers
Chateau Moderne
Maryon Dale
Dorothy Tanner
Terrace Boys
Club 18
Pat Harrington
Ann White
Betty Ann Jordan
Al Stone
Frankie Hyers
Bud Sweeney
Carrie Finnell
Vince Curran
Diane Fontane
Hazel McNulty
Gaye Dixon
Jerry Blanchard
Joe Frisco
Gordon Andrews O
Frankie Froeba Orc
Wacky Wayne
David Brooks
Barry Sis
Johnny Coy
Ruby Ping
Blackburn Twins
Larry Storch
Carmen De Rivera
Frolicettes
Joe Candullo Orc
Jack Dempsey's
George Sterney Orc
Ross MacLean
Angie Bond Trio
Wes Cornell
Diamond Horseshoe
Harriet Hoctor
W. C. Handy
Pansy the Horse
Willie Solar
Calts Farm
Billy Wells
Four Fays
Herman Hyde Co
Lucienne & Ashour
Eddie Eddy
Perlita
Virginia Mayo
Pedro Lopez
June Melva
Great Daniel
Emma Francis
Norine Robinson
Nellie Durkin
Billy Banks
Perry Bruskin
Roy Fox Orc
Sid Prussin Orc
Jimmy Dwyer's
Bobby Heath
Pat O'Shea
Bobby Parks Orc
Leonardo Orc
El Chico
Dorita & Valero
Marga Chiesa
Teresita Osta
Juan Jose Saro
Inca Indian Trio
Thomas Rios Orc
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Bodo
Charles Inwald
Famous Door
Jimmy Alden Orc
Greenwich Village Inn
Terry Lawlor
Romo Vincent
De Marios
The Paulens
Mildred Ray Gls
Irv. Carroll Orc.
Dinerah Bd
Harlequin
Myrus
Stanley Melba Orc
(Cafe Pierre)
Joy Lyons
Hotel Plaza (Persian Room)
Susan Miller
John Hoysradt
Raye & Naldi
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Walter Perner Orch
Hotel Savoy Plaza (Cafe Lounge)
Beverly Whitney
Joel Herron
Roy Ross Orc
Hotel Sheraton (Satire Room)
Stefani & Armando
Jerri Blanchard
Hal Yates
Townsmen Orc
Hotel St. Moritz
Ford Harrison Orc
Dolores Del Carmen
Hotel St. Regis (Iridium Room)
Ethel Smith Ens
Paull Sparr Orc
(Maisonette)
Bob Terry Orc
Freddy Miller Orc
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-Astoria (Wedgwood Room)
Victor Borge
Marina
Mischa Borr Orc
Carmen Cavallaro O
Lounge Rest.
Michael Zarin Orc
Hotel Warwick (Raleigh Room)
Vicki George
Hurricane
Radio Aces
Danny Rogers
Carroll Sis
Bob Kennedy
Isabelle Rolfe
Dorothy Keller
Quinto Tores
Thea Lind
Ducide Kerekgarto
Carola
Harmonettes
The Clymas
Al Gordon Dogs
The Gibsons
Ramon Monchito Bd
Dave Dennis Orc
Iceland Restaurant
Danny White
Simpsons

Night Club Reviews

COPACABANA, N. Y.

Jimmy Durante with Eddie Jackson, Capella & Patricia, Martha Burnett, Sunny Rice, Leonara Amar, Copacabana Beauts (Kay Buckley, Lucille Casey, Johanna Gilman, Alora Gooding, Marilyn Johnson, Terry Kelly, Mary Mullin, Eileen Shirley); produced by Larry Ceballos, styled by Walter Florell; songs, Bob Wright, Chet Forrest, arrangements and conducted by Ted Straeter; Frank Marti's Samba Band; $2.50 *and* $3.50 *minimum.*

The new Copa show is very copasetic.

That the Great Schnoz is a full-fledged American tradition, much as cokes, hot dogs, Mickey Mouse and movies, is plenty in evidence currently at this class East 60th street saloon with a fancy Brazilian billing—the Copacabana—presided over by those two cariocans, Monte Proser and Julie Podell, and with that No. 1 samba exponent, Senhor Jimmy Durante, as prime lure.

The durability of a certain few show biz staples who roll along with the same consistency, drawing business season after season, is exemplified by Durante. A product strictly of the Prohibition era, for not until Volsteadism did Clayton, Jackson & Durante scale the heights, although all were seasoned troupers before then, it's to the credit of a great comic that Durante in 1943 is as socko as he was in the Parody and Dover club days.

The transition in time, even with his imitators—and one can't be blind to the fact that many a skillful 'impressionist,' with or without credit, can and has been known to kill off the original—proves the Schnoz is still a sturdy, funny, and, above all, boxoffice comedian.

The Copa's Thursday night preem, actually a triple-threat affair, with sellouts at the dinner (8 p.m.) and the midnight and 2:30 after-theatre sessions, made you think the joint was giving away free dishes—with steaks on them! Friday's gross was the best Friday, in money, in the history of this class bistro.

The Great Proboscis Profile did the book from 'Hot Potahta' to 'I Ups to Him.' His former partner, Eddie Jackson, was resurrected for the cane-strut and the top tenoring of 'Made Me Love You' and 'Who'll Be With You When I'm Gone.' But the punch is the Schnoz who proves right along that it isn't just the nostalgic hark-back to that now astoundingly dimmed-out past—the Volsteadian ignoble experiment—that makes him click. His awareness of present-day standards accounts for his consistency.

Durante's zanyisms are manifold and funny. He has a great catch-phrase, 'Everybody wants to get into the act,' as he berates maestro Ted Straeter (who foils excellently with him), his drummer Jack Roth (the snow-thatched jive kid), the head-waiter Joe Lopez, the sundry waiters, busboys, etc., in between admonishing the Copa beauts to 'go to my dressing room and lie down girls.'

He works a great routine with the femmes in 'Hot Potahta'; gets a lot out of a nifty Howard Dietz lyric, 'Fugitive from Esquire' (a former legit musical excerpt), thence into a two-man piano teaming with Straeter, wherein he throws half the piano at him, plus, of course, the evitable 'Inky Dinky Do' and the other Durantean trademarks. This is the Schnoz's first cafe work in years, having confined himself to pix, radio and the stage. He's in at $3,000 a week and obviously worth it to the b.o.

For the rest it's the same handsome Monte Proser-Copa style revue. 'Mr. Proser Calling All Girls' affords a good parade of the lookers and attendant standout bits. So effective is this staging (by Larry Ceballos, with nifty clothes and hats by Walter Florell, a surefire stage production artisan from now on) that it's really tough for Sunny Rice's clicky tapstering which follows. Incidentally, she could cut down her routine, despite its basic worth. This goes also for Capella & Patricia, terp team, who overstay although proficient.

The successful Copa formula now is that the beauts and the star are the foundations; the intermediary hors d'ouvres may well be curtailed.

Martha Burnett is a pulchritudinous vocal number leader, and Leonara Amar contributes the Brazilian atmosphere. The eight girls remain the champ lookers of any line in New York, and although Proser's patooties are constantly raided by other managements, he comes up with a prize package with every new edition.

Bob Wright and Chet Forrest, who used to score Metro filmuscals, havei done several original songs, of which 'Let's Make a Night of It' is a very likely and listenable ditty. *Abel.*

CAFE ROUGE, N. Y.

(PENNSYLVANIA HOTEL)

Jimmy Dorsey Orch. (19) *with Kitty Kallen, Bob Eberle; no minimum, cover* $1 *weekdays,* $1.50 *weekends.*

In the five or six years that Jimmy Dorsey has led his own band he has had many complete personnel changes. Some formed fine bands, others were fair. On current stand at this spot, however, he is leading a outfit beyond doubt the best of all, and clearly one of the top bands of the nation. In past Dorsey bands there were weaknesses, none too glaring, but nevertheless present. Perhaps the most annoying fault of even last year's combo, for example, was a stiff rhythm section; happily that's been remedied. A smooth rocking beat is achieved by the current quartet to go with the bitingly clean brass and full, powerful reeds. The result is a playing spark that glows brightly in every selection.

This is a large band. Anyone who tries to carry a normal supper conversation in this room will attest to that. Its five trumpets, four trombones, six sax (including leader), and four rhythm can hardly be called sweet, even with careful attention to voicing, but to take the edge off supper-hour dive fare the group offers colorful, harmonious ballads and light rhythm material that seem to sit just as solidly with conservative customers, of which the room draws plenty. That the band is a solid hit with the younger element is obvious any night of the week.

Though Dorsey lost a strong selling point when Helen O'Connell left to stay in N. Y. and do radio, he has been fortunate in acquiring an unusually fine replacement in Kitty Kallen, a good-looking youngster who boasts exceptional potentialities for the future and is far above average band vocalists at the moment. Bob Eberle, a guaranteed lure with the outfit for some time, needs no comment. His ability has been proven. *Wood.*

Wedgwood Room, N. Y.

(WALDORF-ASTORIA)

Victor Borge, Marina, Carmen Cavallaro, Mischa Borr Orchs; $1 *and* $2 *cover.*

No melancholy Dane is Victor Borge for all his evacuation from his native Copenhagen where he rated importantly in the local show business. Here he bids fair to eclipse whatever repute he enjoyed abroad because he is already a mild name via the Bing Crosby-Kraft Music Hall buildup, and he will snowball into a sizeable attraction.

Borge brings a fetching manner to his in-person bookings, whether stage or cafe, although it will be in the niteries where his impact will be greatest. He is refreshingly different in almost everything he does, save for that final stretch. There, his 'impressions' of a hefty operatic ingenue and a tenor, as well as the sundry classical treatments of 'Happy Birthday to You,' may suffer some comparison with the Alec Templeton technique.

His routine with grammatical punctuation marks, musically illustrated, is a new and clever idea. That goes also for his conceit on how certain classics must have been 'inspired,' such as the 'hiccup' for the ballet number; the 'splitting of pits' in 'Blue Danube Waltz'; the gay drunk, who later gets ill, with Liszt's 2d Hungarian Rhapsody, etc.

He plays a dandy medley of American highlight hits, endowing them with a somewhat classic flavor, because of his skillful Steinwaying, and then goes into the Templeton idea of doing 'impressions,' a la the famous masters. Since he is so thoroughly original until then it seems a missout to even touch on something that smacks of a previous pattern.

Borge is making his eastern debut and apparently his radio rep has proved an excellent trailer for him. His initial fortnight at Boston's Copley-Plaza was a wow, and his opening here an extraordinary spotlighting. He erred only in doing much too much, being clocked 40 minutes, which is plenty.

Preceding him is Marina, a comely gal who has been here before and at the Versailles. Of a distinguished musical family, she evidences poise

(Continued on page 47)

Most B'way Shows Slide; 'Harriet' $8,600 In 4 Shows, 'Lady' Return $27,000, 'Face It' Skids to $18,000

Two money attractions joined the Broadway list last week, 'Harriet' being rated a sock success and 'Lady in the Dark' indicating fresh popularity during its return engagement.

Most shows took a beating last week mostly because of the vagaries of March weather. Those affected were mostly earlier successes, and the declines ranged from $1,200 to upward of $3,000, one musical skidding more than double that amount. There's one arrival this week, 'Men in Shadow,' a meller from London.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'Angel Street,' Golden (65th week) (D-789;$3.30). Dropped to around $8,000, okay for one-setter in limited size house.

'Arsenic and Old Lace,' Fulton (111th week) (CD-893; $3.30). Eased off less than most others, takings approximating $10,000.

'Blithe Spirit,' Booth (69th week) (CD-712; $3.30). Slipped to around $9,500; had been spurting but nicked more than $1,500 last week.

'By Jupiter,' Shubert (40th week) (CD-712; $3.30). Dropped around $3,000 last week after holding to fine grosses; estimated around $22,500.

'Counterattack,' Windsor (4th week) (D-873; $3.30). Resumed under different management after having been slated to stop; played seven performances; pace possibly $5,000 but needs more.

'Dark Eyes,' Belasco (7th week) (CD-1,000; $3.30). Advance sale claimed to have protected this play, one of the newer successes; rated around $14,500.

'Harriet,' Miller (1st week) (D-940; $3.85). Suspended two days after Helen Hayes contracted laryngitis, but in four performances got over $8,600; can gross $18,500 weekly, which pace it should attain.

'Janie,' Playhouse (26th week) (C-865; $3.30). Business lagged after very good grosses were registered; dipped under $9,000 last week; six matinees announced for Easter week.

'Junior Miss,' 46th St. (70th week) (CD-1,347; $2.20). Figured around $10,000 last week; fairly good considering the conditions and scale.

'Let's Face It,' Imperial (66th week) (M-1,326; $4.40). Nosedived; Danny Kaye out of cast and weather conditions hurt; $18,000, its lowest so far; 'Dancing in the Streets' next month, when this musical may move.

'Life With Father,' Empire (172nd week) (CD-1,062; $3.30). Went off but not materially affected, with quoted takings not far from $13,000.

'Men in Shadow,' Morosco (D-939; $3.30). Presented by Max Gordon; written by Mary Hayley Bell; British war meller running in London attracted considerable attention in Boston; opens tonight (10).

'New Faces of 1942,' Ritz (10th week) (R-868; $2.75). Closing notice posted; doubtful right along; getting by in some fashion; last week intimate musical dipped under $4,000.

'Rosalinda,' 44th St. (19th week) (O-1,357; $3.30). Eased downward with field but still regarded as surprise click; around $24,000.

'Skin of Our Teeth,' Plymouth (16th week) (CD-1,075; $3.85). Boxoffice socked, with number of cancellations as in other spots because of weather; $18,000 approximated.

'Something for the Boys,' Alvin (8th week) (M-1,375; $4.40). Always exceptions in slump periods; this one protected by advance sale, and again more than $32,000.

'Sons o' Fun,' Winter Garden (66th week) (R-1,519; $4.40). Still right up with best money on list; last three weeks before 'Follies' arrives and 'Fun' slated to move to Majestic; $32,000 quoted.

'Star and Garter,' Music Box (37th week) (R-991; $4.40). Not much affected so far, with gross topping $22,000; not much under capacity at that level.

'Stars on Ice,' Center (34th week) (R-3,000; $1.65). After going away up, fell sharply to $23,000 but that is considered good money for rink revue.

'The Doughgirls,' Lyceum (10th week) (C-997; $3.30). Like 'Something for the Boys,' business not affected because of heavy advance sale, and gross over $17,000; all it can get in eight performances.

'The Eve of St. Mark,' Cort (22d week) (D-1,064; $3.30). Dipped under $12,500, lowest gross of engagement but expected to go through season.

'The Patriots,' National (3d week) (D-1,162; $3.30). Not big but evidently satisfactory; theatre party helped in getting close to $12,500; an improvement.

'The Pirate,' Beck (15th week) (C-1,214; $3.65). Slipped further gross approximated $13,000; still looks good well into spring.

'This Rock,' Longacre (3d week) (D-1,016; $3.30). Plans are to keep playing after this week regardless of weak gross; around $5,500.

'Uncle Harry,' Hudson (41st week) (D-1,042; $3.30). Dipped under $8,000, but indications are for continuance into May, when meller will reach year's mark.

Repeat

'Lady in the Dark,' Broadway (1st week) (M-1,104; $3.85). Warm greeting by press reflected in business; takings estimated around $27,000, very big considering adverse weather and pop scale.

Revivals

'The Three Sisters,' Barrymore (11th week) (D-1,104; $3.85). Drew close to $20,000, excellent for heavy drama, which leaves after another three weeks; house then gets 'Tomorrow the World.'

'Counsellor-at-Law,' Royale (14th week) (D-1,047; $3.30). One of best draws among revivals this season; got around $11,000; okay considering conditions.

Vaude-Revue

'Show Time,' Broadhurst (25th week) (1,142; $2.75). Went off as much as others, if not more, and the count about $18,000, still real money.

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'DOUGHGIRLS' GETS 7G IN 4 SHOWS, BUFFALO

Bubalo, March 9.

Second company of 'The Doughgirls' opened with four strong performances at the Erlanger last week at $2.20 top. Gross was bit under $7,500. Cast includes Lenore Ulric, Taylor Holmes, Betty Lawford, Russell Hardie, Leila Ernst, Peggy French, Thomas Hume and Henry Richards. Max Gordon, the producer; George S. Kaufman, who directed, and Joseph Fields, author, were present at opening.

'Claudia' Disappoints At $8,000, Pittsburgh

Pittsburgh, March 9.

Return engagement of 'Claudia' last week at Nixon, this time at popular prices, $1.10 top for mats and $1.65 at night, was pretty much of a disappointment considering what show did on its first two trips here. Got only about $8,000, one of poorest grosses hit has ever turned in. Although recent withdrawal of Dorothy McGuire no doubt hurt some, chief factor was believed to have been its quick repeat. 'Claudia' having been at Nixon less than three months ago.

First date, in April of last year, got better than $18,000 and, Thanksgiving Week, did over $15,000. Theatre wanted to play it again at regular $2.75 scale but 'Claudia' management held out for the lower admission. This is a curious town and in last several years, with single exception of 'Tobacco Road,' the $1.65 has been no lure when they didn't want to buy. 'Student Prince' found that out when it died once at a buck and came back next year at two bucks and cleaned up.

Nixon currently dark, for last time this season since bookings are solid for 'Porgy and Bess,' opening Monday (15), through first of June.

Shows in Rehearsal

'Harem Scarem'—Al Rosen.

'The Family'—Oscar Serlin.

'Dancing in the Streets'—Freedley, Schmidlapp, Krakeur.

'Tomorrow The World'—Theron Bamberger.

'Apology'—Lee Strasberg.

'Richard III'—George Coulouris.

'Follies' $38,300 In 2d Philly Week

Philadelphia, March 9.

Legit business was again very much on the right side of the ledger last week, with the 'Ziegfeld Follies' grossing $38,300 in its second week at the Forrest. That figure represented capacity, with all standees allowed by local authorities latter half of the week. Also to be considered is fact that cancellation of two Wednesday performances cuts number of evening shows down to five. The omitted matinee is made up on Friday afternoon. Mats are given Thursday, Friday and Saturday.

Although at the other end of the price-scale setup, 'Springtime for Henry,' with its $1.50 top at the Walnut, is also setting some neat records for itself. Show got $13,000 last week, with capacity ruling from Thursday on. It's conceivable that stay will be prolonged beyond skedded four weeks. Walnut's next bookings are uncertain.

Locust relights March 22 for a week of 'Priorities of 1942,' which played here at the start of the season. On the 29th, 'Porgy and Bess' comes to the same house for three weeks.

Estimates for Last Week

'Ziegfeld Follies,' Forrest (2d week) (1,800; $3.99; Fri. and Sat., $4.56). Zoomed to $38,300, which was capacity pace and represented standees a-plenty.

'Springtime for Henry,' Walnut (2d week) (1,700; $1.50). $13,000, not far from capacity at this scale.

Current Road Shows

(March 10-20)

'Away We Go!' (tryout)—Shubert, New Haven (11-13) (premiere); Colonial, Boston (15-20).

'Arsenic and Old Lace' (1st Co.)—Auditorium, St. Paul (10); Lyceum, Minneapolis (11-13); Fargo, Fargo, N. D. (15); Babcock, Billings, Mont. (17); Rainbow, Great Falls, Mont. (19); Marlow, Helena, Mont. (20).

'Big Time' (vaude)—Curran, San Francisco (10-20).

'Blackouts of 1943' (vaude)—El Capitan, Hollywood (10-20).

'Blossom Time'—Cass, Detroit (15-20).

'Claudia'—Lyric, Allentown, Pa. (10); State, Harrisburg, Pa. (11); Playhouse, Wilmington (12-13); Bushnell Aud., Hartford (15-17); Shubert, New Haven (18-20).

'Corn Is Green'—Temple, Birmingham (10); Erlanger, Atlanta (11-13); Bijou, Knoxville (15); Plaza, Asheville, N. C. (16); Carolina, Greensboro (18); State Winston Salem (19); Academy of Music, Roanoke (20).

'Cry Havoc'—Studebaker, Chicago (10-20).

'Doughgirls' (2d Co.) — Selwyn, Chicago (10-20).

'Eve of St. Mark' (2d Co.)—Harris, (Chicago (10-20).

Gilbert and Sullivan—Biltmore, Los Angeles (10-20).

'Good Night, Ladies'—Blackstone, Chicago (10-20).

'Hey, Rookie'—Belasco, Los Angeles (10-20).

'Junior Miss' (3d Co.)—Geary, San Francisco (10-20).

'Junior Miss' (2d Co.)—Hartman, Columbus, O. (10-13); English, Indianapolis (15-20).

'Kiss and Tell' (tryout)—Wilbur, Boston (10-13).

'Life With Father' (2d Co.)—Cass, Detroit (10-13); American, St. Louis (15-20).

'Maid in Ozarks'—Great Northern, Chicago (10-20).

'Porgy and Bess'—Royal Alexandra, Toronto (10-13); Nixon, Pittsburgh (15-20).

'Priorities of 1942' (vaude)—National, Washington (10-20).

'Private Lives'—Erlanger, Chicago (10-20).

'Springtime for Henry'—Walnut, Philadelphia (10-20).

'Stage Door' — Lafayette, Detroit (10-20).

'Student Prince'—English, Indianapolis (10); Cox, Cincinnati (11-13).

'Tobacco Road'—Hanna, Cleveland (10-13); Hartman, Columbus (15-20).

'The Family' (tryout) — Wilbur, Boston (15-20) (premiere).

'Ziegfeld Follies' (tryout) — Forrest, Philadelphia (10-20).

'Student Prince' Tops Chi, $15,500, 'Havoc' $8,500, 'St. Mark' $8,000

Chicago, March 9.

Bad weather combined with income tax doldrums downed the boxoffice take last week. 'Student Prince,' closing a four-week run at the Selwyn, led the field. 'Good Night Ladies,' town's perennial, dropped to $14,000, its lowest in weeks.

'Cry Havoc' got good notices but is doing only moderate business at the Studebaker.

Estimates for Last Week

'Cry Havoc,' Studebaker (1st week) (1,400; $2.75). In for three weeks, with first two under auspices of Theatre Guild and American Theatre Society. Opened to $8,500.

'Eve of St. Mark,' Harris (7th week) (1,000; $2.75). Advertising last weeks. Down to $8,000.

'Good Night, Ladies,' Blackstone (47th week) (1,200; $2.75). Receipts off some; $14,000 on week.

'Maid in Ozarks,' Great Northern (23rd week) (1,400; $2.20). Down to $9,000, still plenty clicko.

'Priv e Lives,' Erlanger (1st week) (1,300 [illegible]). First week of Ruth Chatte[illegible]-Ralph Forbes production took $1[illegible],000.

'Student Prince,' Selwyn (4th week) (1,000; $2.75). Closed Saturday (6) to town's biggest receipts of week, $15,500. 'Doughgirls' opened last night (8).

'Rookie' $12,000; G&S Opera Revival in L. A.

Los Angeles, March 9.

Biltmore relighted last Sunday (7) for presentation of eight Gilbert & Sullivan operas by the Boston Comic Opera Company on two-week run, to be followed March 22 by 'Junior Miss.' Advance sale on initial stanza gives operettas an estimated $17,500 on this week.

Belasco continues strong with 'Hey Rookie,' Fort MacArthur soldier show, which looks good for $12,000 on its 21st week. Last week's take reached $11,500.

In Hollywood 'Blackouts of 1943' at the El Captain holds to $13,000 for the 38th week of its run after garnering $12,700 last week.

Ed Wynn Vauder Fine 22G, Frisco

San Francisco, March 9.

'Big Time,' the new Fred F. Finklehoffe-Paul Small two-a-day vauder, starring Ed Wynn, opened big here last week.

Estimates for Last Week

'Junior Miss,' Geary (1,500; $2.75) (6th wk). Play shifted from Curran to Geary. Down to $11,000 on the long stretch.

'Big Time,' Curran (1,774; $2.75) (1st week). Fine $22,000.

'KISS-TELL' $12,700, 'MEN' 11G IN BOSTON

Boston, March 9.

'Kiss and Tell,' catching rave notices and word-of-mouth encomiums from the teeoff at the Wilbur Monday (1), has shot ahead to a husky gross nothwithstanding incorrigible weather. 'Men in Shadow' has maintained a good pace at the Colonial. Edward Gould's Copley venture seems secure at the moment, the 'Pygmalion' holdover doing well. 'Vickie' opens this week, and plenty debits coming along.

Estimates for Last Week

'Kiss and Tell,' Wilbur (1,227; $2.20). Only weather keeps this from the limit. Estimated $12,700 is plenty good though. Moves out Saturday (13).

'Men in Shadow,' Colonial (1,637; $2.20). Suffered somewhat from weather, but not bad for 2d week at estimated $11,000.

'Pygmalion,' Copley (1,231; $1.65). Dropped to estimated $5,000, 2d week, weather blamed. 'Vickie' opens tonight (9).

'MERRY WIDOW' CLICK IN LONDON REVIVAL

London, March 9.

Revival of 'The Merry Widow,' which bowed in at His Majesty's theatre March 5, was enthusiastically received and from all indications looks set for a healthy run. It's a lavish production, with George Graves scoring in his original role.

Others who gave commendable performances were Madge Elliott and Cyril Ritchard.

'Arsenic' Gets $13,000 In 3d M'w'kee Date

Milwaukee, March 9.

Here for the third time (once earlier in the current season), 'Arsenic and Old Lace,' with Boris Karloff, surprised local showmen by its continued boxoffice pull.

Week's scheduled date at the Davidson theatre was extended through a second Sunday night (7) to take care of the demand for tickets, and, although scale had been cut to $2.20 top due to the quick repeat, a gross approaching $13,000, was the conservative estimate for the eight-day engagement.

'Miss' (2d Co.) $13,000 In Cincy at $2.75 Top

Cincinnati, March 9.

Swell notices and word-of-mouth praise helped 'Junior Miss' (2d company) hurdle weather obstacles last week and gross approximately $13,000 in the 1,300-seat Cox theatre at $2.75 top. American Theatre Society subscription gave b.o. support.

There's a hefty advance sale for 'Blossom Time,' with Everett Marshall, which plays the Cox in the last half of this week. Top is $2.75.

'FATHER' NICE $14,500 IN DETROIT RETURN

Detroit, March 9.

Return engagements continue to brighten the rialto here. 'Life With Father,' this time the Percy Waram-June Walker company, registered a nice $14,500 at the Cass in its first week with the top at $2.75. Comedy goes for a second week before Everett Marshall comes in for two weeks split between 'Student Prince' and 'Blossom Time.'

'Tobacco Road,' which repeated at the Lafayette for three weeks, clicked off its best session in the final week with $12,200 tallied at the $1.65 top. It was followed Sunday (7) by Glenda Farrell in 'Stage Door.'

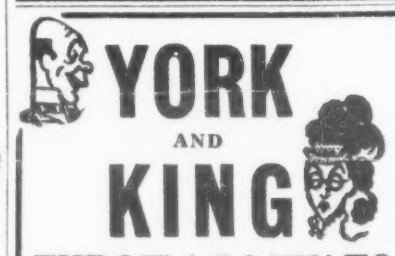
Wilson will relight on March 18 when Henry Duffy puts in his 'Merry-Go-Rounders,' a vaude revue which features Dorothy Stone and Charles Collins, whom he starred in his musical 'Life of the Party,' Think-a-Drink Hoffman, Lane Brothers, Sid Marion and others. Duffy is reported to have six productions lined up for the house to carry it well into the summer. Where top price formerly was $1.65 at the house, prices for the revue are scaled to $2.20 top.

'PORGY' SOCKO $17,000 IN FIVE DAYS, INDPLS.

Indianapolis, March 9.

'Porgy and Bess,' first road show here since early January, played to a bangup $17,000 in five days that ended Saturday (6) at English's, 1,500 seater. The scale was 85-$2.75. Show was included in American Theatre Society subscription series here.

Things are picking up at English's after two-month slump, with 'Blossom Time' booked March 8-10, 'Junior Miss' the week of March 15, 'Cry Havoc' March 25-27 and 'Eve of St. Mark' April 16-17.



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Inside Stuff—Legit

Florence Ryerson and Colin Clements, husband-wife writing team from the Coast, have their first Broadway click in 'Harriet,' which opened to high promise at the Miller last week. Their last previous start was 'Glamour Preferred,' a comedy about Hollywood produced by Brock Pemberton in 1940 at the Booth, N. Y., where it flopped. 'Harriet' is a biographical drama about Harriet Beecher Stowe.

Incidentally, Helen Hayes, starring in the new play, had purchased another drama based on the life of the 'Uncle Tom's Cabin' author, but shelved it upon seeing a college cast at Syracuse University perform 'Harriet' last fall. Other script was written by Mrs. Fremont Older, also a Coast writer. Gilbert Miller heads a limited partnership which produced 'Harriet,' company including his wife Catherine (Kitty) Bache Miller, Miss Hayes and her husband, Major Charles MacArthur.

Herbert Bayard Swope, at the N. Y. opening of 'Harriet,' saw the play twice previously in Washington.

Monday (8) extra space ads of unusual arrangement appeared in six papers. Copy consisted of a panel, 80 lines across three columns, adjoining in T-shape manner a column of excerpts from the 'Harriet' notices. The Times did not like the arrangement and refused to run the copy. The regulation-size dailies carried 523 lines in all, ads in the tabs being somewhat smaller. All the critics but one praised the show, the dissenter being Louis Kronenberger in PM. That paper was not represented in the layout.

Striking similarity is apparent in some of the characters of William Saroyan's 'The Human Comedy,' at the Astor theatre, N. Y., and the people in his stage plays, particularly 'Love's Old Sweet Song' and 'The Beautiful People.' There was a telegraph boy in the former play, as there is in the film, the author being somewhat partial to the character because he had such a job when a lad. 'People' played 15 mostly red weeks at the Lyceum, N. Y., at which time Saroyan ran out of money. His stunts to whet the appetite of potential playgoers amused Broadway, particularly when he refunded the price of tickets to anyone not liking the play.

Early last fall two of Saroyan's short plays, 'Across the Board on Tomorrow Morning' and 'Talking to You' flopped out of the Belasco, N. Y., but the playwright was far from crestfallen. He then asked: 'Why doesn't 'Variety' break down and say I'm the greatest playwright of them all?' But he was most surprised when it was announced that Metro would camera his 'Human Comedy.' It was his solo film script, and the studio had pointedly suggested that he disassociate himself from the lot. Conceded that he can write his own ticket in Hollywood but for the fact that he's in the Army now.

Closing notice for 'New Faces' was posted at the Ritz, N. Y., Sunday (7) following a disastrous week at the boxoffice, but how the intimate revue has been kept going for nearly three months is a minor mystery. Reported that Leonard Sillman, who produced the show, dug up necessary money almost every week. There is a slight possibility of continuance.

Some sort of a record for replacements appears to have been set by 'Faces.' Sillman avers that agents and talent scouts continuously raided the cast for young players whom he claims to have developed, or at least gave an opportunity for a Broadway showing. Originally, the cast had regulation two-week notice contracts, but when he saw that he was losing his actors, Sillman gave out a flock of run-of-the-play parts. Every time one of them wanted to leave he hit the ceiling and refused to let the termers out.

Player payroll is probably a new low for the season, most of the performers being reported getting $60 weekly plus a percentage if the takings reach a certain gross. Understood that takings never reached that modest level.

Letter from Russel Crouse to those ever-receiving angels of 'Arsenic and Old Lace,' who've received profit checks for the month of February, mentioned that another backer is appearing in the show at the Fulton, N. Y. He is Walter Wagner, nephew of Crouse's sidekick, Howard Lindsay, and a stage manager. First backer in 'Arsenic' was Boris Karloff, on tour with the No. 1 company.

Amount divided was $20,400 and Crouse figured the individual checks would take care of the recipients' income taxes. Month's earnings were $3,000 more, but that money was held out to take care of the Karloff company's transportation to the Coast, where the show will play repeat dates.

Warners' release date for the 'Arsenic' film, after being set back a number of times, is tentatively set for May. It is intended to tour the play again next season with Karloff heading the cast. Raymond Massey plays the Karloff role in the pic.

John Golden is bearing down in his effort to get Washington to remove the admission tax on free tickets given merchant seamen. He has asked N. Y. Congressman Sol Bloom, long a friend to show business, to help solve the matter. In a letter to the congressman, the manager explained that the tax officials are willing to drop the tax, as was done for soldiers and sailors who get free tickets, if the merchant mariners adopt a standard uniform. That appears to be a poser. Golden points out that when managers give away tickets, it is not logical to expect them to pay the tax, too, although many showmen are doing just that. Golden's letter slipped in a bit of irony about standard uniforms for seamen: 'Would it be out of order to suggest that the uniform be white-tie-and-tails?'

When the Civilian Defense Recreational Committee started giving free tickets to service men, the admission tax applied but an exemption law was passed by Congress, credited to the efforts of Mrs. Roosevelt.

A matter of Chicago booking led to J. J. Leventhal buying in on 'Cry Havoc,' all-femme war drama which opened on tour in that stand last week. Others on the managerial end are Lee Shubert and John Wildberg. Best money maker to date among the half dozen shows in which Leventhal is interested is 'Private Lives,' with Ruth Chatterton and Ralph Forbes, also on the road. Both attractions sought the Erlanger in the Loop, the other house available being the Studebaker. Manager got the nod and spotted 'Lives' in the Erlanger after he agreed to buy a piece of 'Havoc.'

Difference in business drawn by the two shows last week was clearly indicated, 'Lives,' a five-cast play, approximating $12,000, much better than the gross for 'Havoc' at the Studebaker. Leventhal was amused at the griping of the Erlanger house manager, who thought the house got the worst of the bookings, advance sale having been light until the day before 'Lives' opened.

USO camp legiter, 'Arsenic and Old Lace,' is something of a hard luck outfit, first being affected when several players were hurt in a Texas train wreck several months ago. About two weeks ago Edna Archer Crawford, one of the train victims, met with another accident and is under treatment in the Burnham City hospital, Champagne, Ill. Last week Ada McFarlane, her understudy, was taken ill in Watertown, N. Y., and could not appear. Her place was taken by a former professional who has been organizing amateur shows in that area and who had played the part locally. Miss McFarlane has since recovered.

Eight tickets at the Lyceum, N. Y., for each performance of 'The Dough-girls' have been 'killed,' two chairs in each of the four upper boxes being withdrawn from sale. House management felt that because patrons in those seats could not get a satisfactory view of the stage it was not fair to sell the tickets, even though purchasers were advised about the locations. Some patrons sat through the performance anyhow, but it was generally necessary to stand up, while others returned to the boxoffice and received a refund.

Now, Boys and Girls

'Boys and Girls' is an expression current in the ticket agencies, indicative of the two Broadway attractions most in demand by patrons. Phrase means the musical 'Something For The Boys,' Alvin, and 'The Dough-girls,' laugh show, Lyceum.

Almost invariably theatregoers seeking lower floor tickets, first ask the brokers for one or the other of the season's standouts. With the demand far exceeding the supply, agency people are forced to suggest attending other shows.

Mull Pay for N.Y. School Theatre

Proposals under which members of Equity would be compensated for performing at New York's New School for Social Research's Studio theatre, known as the Dramatic Workshop, are being taken under advisement. Proposals were advanced by a committee which huddled with Equity's council for several hours last week, when the school made an appeal to permit professionals to work without pay. Greenwich Village group says the theatre end is dragging it down and the school may have to suspend.

The committee, however, favored compensation for the performers, but less than Equity's minimum, which is $57.50. Proposed that Equityites be paid on the rehearsal pay basis, or $20 weekly, during rehearsals and the same salary for public performances. At least 16 shows would be guaranteed, to be given within a three-week period. If the play is commercially presented uptown, the manager must agree to pay the studio cast the regular minimum for the performances played downtown. Also, as the Workshop would get 2% of the gross from a commercial manager and 5% of the revenue from other rights, the original players would participate in such revenue.

Equity previously did not intrude on downtown or little theatre showings, and confirms the fact that it becomes interested only because other stage unions stepped in and demanded their people be paid for Studio showings. In that category are one stagehand, one treasurer and one agent-manager. Equity places no limit on the number of its members caring to appear with the Studio outfits, some professionals insisting it to be a good thing for them to play even for free, since it makes 'em 'better actors' as its practice.

If the proposed rules go through, they are to apply only for the balance of the season. Changes may be made for next season, if Workshop continues to operate.

Equity, Managers Dispute on Photo Publicity Pay Getting More Serious

Equity disclaims any intention of starting an argument with the managers but the interpretation of an old rule applying to the 'picturization' of a play is getting more serious. Without huddling with the managers, the actors say that if players are called to the theatre for photographs to be used for publicity purposes, they are to be paid one-eighth of a week's salary. Equity rules are established, however, whereby such payment is not required.

Equity says it is doing the managers a favor on the pay angle, but showmen can't see it that way at all. Regulation that will possibly be disputed is one stipulating that when a play is picturized the cast must be paid a week's extra pay, which is why Equity in now saying that the one-eighth pay claim is a concession to the managers. The point in question is the meaning of picturization. Along Broadway the term has always been interpreted to mean the motion picture version of a performance. Equity's lawyers opine that picturization covers all types of photography, and on the basis of that idea new rules were adopted.

Extra pay is to apply, if Equity wins the argument, only when actors are called to the theatre especially for publicity photography. It's stipulated that if the camera posing is between matinee and night shows, it is to be for free, provided the players get at least one hour for refreshment prior to the evening performance, or the management supplies food in the theatre. The added coin does not apply either if photos are taken after the night show.

Publicity photography rules came as a surprise, for it was known that some in the council did not think extra pay should be required for such a purpose, since publicity is designed to enhance the popularity of shows. If the picturization rule is supposed to be mandatory, others are not clear why or how the one week's pay requirement has been modified. Another rule on the photography matter is that when publicity pictures appear in the press, names of all those participating must appear in the captions. What Equity will do about it if names of minor characters are not printed may be decided later.

Holyoke House May Split With Vaude

Holyoke, Mass., March 9.

Inability of New Holyoke theatre, just starting its third month, to realize the profits its backers hoped for, with a resident stock company playing seven nights and three matinees a week, will probably cause it to switch to a split week.

Indications are that company will shorten legit week to four nights and a matinee, with week starting Monday instead of Tuesday, and bring in name bands with vaudeville acts for weekend. Theatre has been doing increasingly good business early part of the week, but b.o. falls off from Friday through Sunday night.

Another reason for the switch, expected later this month, is that theatre's backers have been doing overflow business weekends at their other stand, Valley Arena Gardens.

'Ziegfeld Follies' Due For Broadway April 1; 'Sons' to Another Spot

The Shuberts' 'Ziegfeld Follies,' first of long-delayed musical shows aimed for Broadway, is dated to open at the Winter Garden April 1, supplanting 'Sons o' Fun.' Idea of setting a $5.50 top for the new revue has been dropped and $4.40 will apply. Latter is a boxoffice price that has been customary since the vogue of excessively costly musicals went out. However, 'Follies' will be a $5.50-er on Saturday nights and holiday eves, same rate as charged for 'Fun' since it opened and also for 'Something for the Boys,' Alvin.

'Fun' will move to another house and a spring tour cancelled, as indicated earlier. Majestic is mentioned, but that spot is a possibility for 'Let's Face It,' though the New Opera Co. has a yen for the house in May. There's some question about 'Face It' surviving, its business at the Imperial having dived sharply last week as the result of Danny Kaye leaving the cast, and general conditions.

'Away We Go' (musicalized 'Green Bown the Lilacs') bows in at New Haven tomorrow (11) and is due into the St. James, N. Y., after two weeks in Boston. Another scheduled arrival for early April on Broadway is 'Dancing in the Streets,' which tries out in Boston in two weeks, then comes to the Imperial, succeeding 'Face It.' Fourth musical definite for spring is 'Early to Bed,' to be produced by Richard Kollmar. It's due late in May.

ATAM, Shuberts Reach Agreement; Have Trouble Organizing Frisco, Det.

Demands of the Association of Theatrical Agents and Managers that the Shuberts conform to the union's local area regulations concerning house managers and press agents in Boston, Philadelphia, Chicago and Detroit, have been met for the most part. Alacrity with which the showmen signed term contracts for staff people in the affected stands and agreed to used only ATAM-ers, prevented an indicated strike which would have been called on Shubert theatres on Broadway as well as out of town.

J. J. Shubert, who supervises the handling of the firm's theatres, explained that he could not comply in Detroit because the Cass and Lafayette there are not under Shubert control. Shuberts have 49% of the Cass, operated by E. D. Stair, and ATAM will attempt to secure cooperation by him. It appears that the Shubert name is used by the Lafayette, as is true of some other out-of-town theatres in which the firm is no longer interested, and the coupling of the Shubert name has been a source of annoyance to them.

Frisco Unorganized

Although ATAM has jurisdiction in all legit houses, it has never been able to 'organize' San Francisco despite the fact that it is a strong union town. Stated that the difficulty there is the inability of ATAM to have Homer Curran recognize the union. League of New York Theatres communicated with ATAM to effect that it would seek a satisfactory solution to the Detroit and Frisco situations, although the League's membership is confined to Broadway showmen.

Minimum salaries vary out of town. House managers in Boston get $85, whereas in Philadelphia, the pay is $100. As a rule local press agents get $50 per week for one show or house, $75 for two, $90 for three and $100 for four or more. In New York press agents must get at least $150, while house managers are paid $100, there being a pending application for a 15% tilt being mulled by an arbitrator appointed by the War Labor Board.

ATAM is checking up on house managers who are handling more than one job and that includes Broadway, it being intimated that the practice will be stopped. In out-of-town cities agents and managers are not allowed to double. In straightening out the local areas last week Mark Wilson was appointed manager of the Locust, Philadelphia, but was instructed not to act as press agent, as he has in the past. Johnnie McIntyre was appointed manager of the Opera House, Boston, discontinuing as staff press agent. To simplify matters, the Shuberts are said to have dropped the local area press agent idea. Majestic, Boston, which like the Opera House, had a non-union manager, is now playing pictures. No changes in Chicago, union reporting it 'now in [illegible]'.

Niteries Only Show Biz Item Touched by New Canadian Tax Budget

Ottawa, March 9.

Only show biz item touched in Canada's $5,000,000 budget last week was night club entertainment tax, upped from 20 to 25%. Finance Minister Ilsley estimated boost would net Dominion an extra $500,000 in 1943.

Tax applies to any house which combines any two of these policies: dancing for patrons, sale of alcoholic beverages and entertainment, musical or otherwise, by paid performers.

Citizens were kept in a blackout as to items in Canada's fourth wartime budget, and so rumors ran wild among them being film biz worries about probable upped amusement taxes. Budget turned out mild, featuring 'pay-as-you-go' income tax system, upped liquor and smokes costs and postage rates.

TODD NOT CHANGING NAME OF BROADWAY

Michael Todd refutes reports in connection with his lease of the Broadway, N.Y. theatre and denies he ever intended renaming the house 'the Michael Todd theatre.' Young showman adds that he rejected a suggestion that he call the place Todd's Broadway. He insists he has a lease on the spot dated to start Aug. 1 and claims unawareness of any 'downtown guy' alleged to have similar rental arrangements.

As for the price, he says it is more than paid by the Shuberts, who are currently operating the theatre at a rental of $52,000 per year.

As for 'Get Away Old Man,' William Saroyan's comedy of his experiences when on the Metro lot, Todd has about ceased expecting Orson Welles to direct the play. Brentaigne Windust is now mentioned as the stager. Todd claims that 'Old Man' isn't [illegible] about [illegible]

Literati

Nazis Still Strong in Argentina

Quick lifting of Federal suspension order on Nazi afternooner El Pampero, published in Buenos Aires, is generally regarded in news circles as an indication of Berlin's continued power in Argentina. Sheet was ordered suspended temporarily following publication of subtly-worded article which attacked certain pro-democratic historic figures. Union Recorridos de Diarios (newsboys organization), called on Minister of Interior Miguel J. Culaciati and later on President Ramon S. Castillo to request lifting of the squelch. Much to the general surprise of Latin fourth estaters, who had thought this time the crackdown on the Nazi sheet would stick, Culaciati issued instructions to the Federal Capital chief of police to permit reissuance of the daily.

Pampero, founded shortly after the outbreak of war, is printed in Spanish, carries Goebbels-slanted news from the black-listed Transocean agency, and, according to an Argentine Congressional Committee probing Nazi activities, has received huge subsidies from the German Embassy. Newsvendors have been particularly anxious to hypo its sale because it's given them practically for free and they get more than nine of the 10 centavos collected for each copy. Profits on other dailies which lack Berlin handouts are much slimmer.

Sper-Scully's Sports Plan

Norman Sper and Frank Scully have blueprinted a setup for saving sports world from being washed up for the duration. Sper, who was for 10 years Liberty's sports specialist, is in Washington now, huddling with solons on how to integrate the plan into the armed forces.

Plan in substance would book and route all athletes and teams to armed forces anywhere in the world. Promoters, Scully, who is in Hollywood, points out that sports promoters don't seem able to take the initiative. They're all sitting around on the defensive, waiting nervously to be demolished.

Shipping Joe Lewis and Bill Cohn to North Africa to entertain 100,000 troops al cuffo is among their projects. Gridders mat men and ball teams would be tied into the scheme with a firm knot.

'They have pretty good ball parks in Tokio,' Scully pointed out by way of illustrating how far the Sper-Scully plan is prepared to go. 'Idea is much simpler than converting Detroit automobile factories into making planes, tanks and guns. It merely would involve reversing the present machinery. Athletes would go to the troops instead of troops going to the athletes.'

Idea was first announced at Authors Club in Hollywood by Rupert Hughes, and members rolled up a 100% vote in its favor.

Broadway Nostalgia

Wing Commander Lord Amherst, with the RAF in the Middle East, and better known to the Broadway bunch as Jeffrey (Amherst) Holmesdale, when he was a N. Y. Trib reporter, writes:

'A few days ago the local horizon brightened considerably for me as I found a wrapper containing a copy of 'Variety' mailed me from New York....I feel I need hardly tell you how welcome was the sight of the familiar front page setup. It conjured up many hilarious memories of the days when'.'

Time, Inc., '42 Net $2,998,942

Time, Inc, publishers of Time, Life, Fortune, et al, and producers of March of Time Films, last week reported a 1942 net profit of $2,998,942, a decline of $749,966 from the 1941 net. That's equal to $3.16 per share on 949,180 shares common outstanding, compared with $3.91 per share in 1941.

Gross income of 1942 amounted to $51,445,148, compared with $45,047,879 in 1941. Estimated income and excess profits taxes are placed at $5,263,970 for 1942, compared with $4,441,149 previous years, responsible for decline in net. Net assets as of Dec. 31, 1942, amounted to $16,014,103.

Second Newsprint Cut Delayed

No further cut in paper for newspapers, magazines, books or commercial printing will be made until at least July 1, War Production Board promised last week. This definite announcement Thursday (4) followed confirmation by Canadian authorities that they would ship to the U. S. 1,277,000 tons of wood pulp this year in addition to newsprint shipments.

Following first report of this from R. L. Weldon, Canadian newsprint administrator, on Feb. 20, WPB announced that it was temporarily holding up the second 10% cut which had been scheduled to become effective April 1.

For Posterity

The lush poster of Jane Russell that police forced Howard Hughes' 'Outlaw' reps to remove from San Francisco billboards will be preserved for posterity on the wall of the City Hall pressroom in Frisco. The pressroom boys were given one of the 24-sheeters, by Hughes' reps, to plaster on their wall. A cocktail party was arranged in dedication, with Miss Russell as guest to autograph the poster.

Dick Chase, City Hall scribe, and editor of Scoop, annual mag of the Press Club, arranged to have occasion suitably written up and photographed for his mag.

V-Mail Newspaper Clicks

First edition of the WKRC-Times-Star weekly V-mail newspaper was released Friday (5) and made an instant hit. Tie-in of the radio station is an addition to the V-mail newsletter idea introduced recently by the Cleveland News.

Tom McCarthy, WKRC's chief newscaster, authors the Cincy newsletter in chummy style. As a plug for the station's affiliate, he pegs reports of sports and important local happenings on Times-Star staffers.

Printing is on regulation V-mail forms and copies are sold via carriers and at downtown spots for one cent each. Purchasers fill in the address of the foreign-duty serviceman and apply an Air Mail stamp. There's a space for the sender's name.

Dimitman Quits Philly Inquirer

E. Z. Dimitman, executive editor of the Philadelphia Inquirer, resigned last week reportedly after a squabble over policy with Walter Annenberg, publisher of the paper.

Dimitman was longtime city editor of the sheet and had been moved up to the executive editor's post when the late M. L. Annenberg, father of the present publisher, took over the paper. Young Annenberg and Dimitman have never seen eye to eye on policy.

Dimitman's chores will be taken over by John Fitzpatrick, who has been given three assistants—R. A. Thornburgh, moved up from city editor; Sherman Rowsley Miller, ex-news editor, and E. B. Thompson, former feature editor.

Richard J. O'Keefe was upped from assistant city editor to acting c.e., with Howard Taylor named news editor. Walter Hazlett, ex-assistant city editor, was moved to the Inquirer's Washington Bureau, with Paul Ramsey, Washington Bureau head, skedded to go to London for the paper.

Maxon as OPA Goodwiller

Lou Maxon, head of Maxon, Inc., Detroit advertising agency, has moved into OPA in Washington as deputy administrator in charge of public relations, and will dictate policy in a campaign to build up public goodwill for the organization. He is serving without compensation for his friend, Price Administrator Prentiss M. Brown, ex-Michigan Senator.

Meanwhile, with Robert W. Horton gone, Leigh Plummer, ex-newsman, steps back into the limelight in the OPA information service. Plummer, who had been chief of the information service, was subordinated to the post of press and campaigns division director, with the advent of Horton. Plummer goes up to his former slot.

New Type of Romance

Bert Perkins, Fairchild Publications Washington staffer just back from Britain, is telling with glee what the newsprint shortage is doing to advertising. Space buyers in London, he claims, wine, dine and scrape the ground before daily paper advertising men in an effort to be allowed some space for their clients.

Same thing is starting on this side of the pond. Fortune recently turned down 12 solid pages of copy, but, as a special favor to the agency man, who pointed out what that would cost him in commissions, agreed to take a page and a half. Other national mags, including Time, are refusing copy, but the dailies haven't quite reached that stage yet.

Double Birthday Celebration

Nellie Revell and Jack Lait, editor of the N. Y. Daily Mirror, will team on Miss Revell's NBC (WEAF) network program Saturday (13) at 10:30 a.m. Both their natal days fall on that date and it is alleged that the only stipulation is that neither attempt to warble 'Happy Birthday to You.'

Both are somewhat shy in telling their ages, but Lait is at least a double grandfather, while Miss Revell is one up on him, three of her clan calling her grandma. She is a former newspaperwoman, having been with the morning and afternoon World, and Morning Telegraph, and was columnist for 'Variety.'

Winchell Returns to Reviewing

Walter Winchell is back covering Broadway premieres, his first coverage this season being 'Harriet,' which opened with Helen Hayes at the Miller last Wednesday (3). Columnist is still the critic for the N. Y. Daily Mirror, though Robert Coleman has been covering first nights since the season's start. Winchell was recently placed on the Navy's inactive list.

The columnist recently saw 'The Doughgirls' (Lyceum), and in his column gave it rave mentions. Figures to review some of the forthcoming plays, with Coleman catching the others.

Suit against Winchell by Cissie Patterson, publisher of the Wash-

(Continued on page 47)

You'll meet:

THE MINISTER who was a whiz at burnball

RIVER SHANNON a race horse

THE BUST-POCKET MAKER whose passion was postage stamps

MR. RAMSHAW an inconsiderate eagle

—and many others!

Walter Winchell says:

"H. Allen Smith's newest and funniest book wallops many in the (newspaper) craft. Better than his Totem Pole tome."

Don't miss your ration of laughs from this new scrapbook of screwballs. Includes off-the-beam antics of stage, screen and radio stars, as well as odd doings of lesser fry.

LIFE IN A PUTTY KNIFE FACTORY

by H. Allen Smith

author of LOW MAN ON A TOTEM POLE

$2.00 • DOUBLEDAY, DORAN

Play on Broadway

HARRIET

Gilbert Miller production of three-act drama (three scenes) by Florence Ryerson and Colin Clements. Stars Helen Hayes. Staged by Elia Kazan; settings by Lemuel Ayers; costumes by Aline Bernstein; $3.85 top. Opened March 3, '43, at Henry Miller's theatre, N. Y.

Auntie Zeb ..... Alberta Perkins
Henry Ward Beecher ..... Sydney Smith
Catharine Beecher ..... Jane Seymour
Harriet Beecher Stowe ..... Helen Hayes
Calvin Stowe ..... Rhys Williams
William Beecher ..... Guy Sorel
Edward Beecher ..... Geoffrey Lumb
Mary Beecher Perkins ..... Carmen Mathews
Charles Beecher ..... Hugh Franklin
Thomas Beecher ..... Gaylord Mason
Isabella Beecher ..... Harda Klaveness
James Beecher ..... Ronald Reiss
Dr. Lyman Beecher ..... Robert Harrison
Mr. Tuttle ..... Harrison Dowd
Mr. Wycherly ..... Victor Franz
Celestine ..... Mildred Taswell
Freddie Stowe (as child) ..... Edmond Abel
Mrs. Hobbs ..... Helen Carew
Freddie Stowe (as young man) ..... Jack Manning
Georgie Stowe ..... Joan Tetzel
Hatty Stowe ..... Betty Wade
Eliza Stowe ..... Lenore Wade
Jerusha Pantry ..... Seth Arnold
Lowell Denton ..... William Woodson
Sukey ..... Edna Thomas
Haley ..... Benedict MacQuarrie
Jane ..... Philippa Bevans

Helen Hayes is back on Broadway with the outstanding performance of the season and, unless something unforeseen intervenes, she and 'Harriet' will be on view next season, too.

New drama is one of the fine contributions of the theatre. It is the vivid enactment of historical incidents which exerted powerful influences in the Abolition movement that culminated in the Civil War. It tells and shows how Harriet Beecher Stowe came to write 'Uncle Tom's Cabin,' first as a serial in the Era; then as a book, the genesis of all 'Tom' shows. Hattie, as she was called, had been too busy rearing children and worrying about finances to write her novel until her sweet soul was inflamed by the inhumanity of slavery.

Most of the characters are the personages of her immediate family. One a noted cleric, whose auctions in his Boston church raised money to free slaves caught running the underground to Canada. Another a spinster sister-in-law whose lectures on economic science give her considerable standing, while other Beechers were prominent in Presbyterian pulpits.

But Harriet Beecher Stowe becomes the really famous member of the clan and the richest through her story of 'Uncle Tom.' She hated strife, but gives her consent when her son leaves Harvard and enlists. 'They are saying you started the war,' the lad tells her.

Episodes of Harriet's life first show her as a bride, wed to an impecunious professor of theology and living in a cottage in Cincinnati. Some years later Calvin Stowe, the husband, is appointed to the faculty of a New England college and Harriet with her children, including girl twins, moves to Brunswick, Me. It is there that she writes 'Uncle Tom,' not with the blessings of Henry Ward Beecher, pulpit spellbinder who is outraged when he learns it is to be made into a play.

Final episode sees the Stowe menage a mansion at Andover, Mass., in the 1860's. Harriet and some of her adolescents have just returned from abroad, highlight of the trip being the authoress' reception by the British Queen. Second interlude in the third act is punctuated by the son's departure for the Army and the finale finds Harriet just back from Washington, where she had been summoned by President Lincoln. She had been definitely opposed to him, but the visit to the White House changes her viewpoint.

Neighbors flock to the Stowe lawn wanting to know what the President told her, and Harriet addresses them from the casement window, a rather stirring speech climaxed by Lincoln's opinion that 'tyrants cannot survive.' That is perhaps the sole reference to the present day. Even so, 'Harriet,' while a bit overlong, is an absorbing play.

'Harriet' was tried out at Syracuse University some months ago and Miss Hayes immediately accepted it. It gives her the best opportunity at character enactment since she played the Queen in 'Victoria Regina,' and her present accomplishment is comparable to that success. Here again the star ranges from young womanhood to past middle age and she does it with such grace that it is a stage triumph.

There is less chance of supporting players to score than there was in 'Regina,' but an excellent cast has been essembled. Rhys Williams again shows that he is an exceptional actor, playing the absent-minded, yet devoted husband. Jane Seymour is fine as Kate, the sister-in-law. Sydney Smith is another standout, playing the hard-headed cleric Beecher. Joan Tetzel as Georgie, the most lively of the Stowes, attracts attention. Betty and Lenore Wade are okay as twin sisters. Among others who play well are Robert Harrison, Seth Arnold, Alberta Perkins and Victor Franz, even though the latter has a bit.

Gilbert Miller, who produced 'Regina,' has the new plum. Play has a rather large cast and the manager could more logically have spotted it in a house of more capacity than the Miller, but the chances are it will stay longer in the theatre named for his father and which Gilbert Miller operates. It is one of several straight plays now on Broadway with name leads having a $3.85 top. Elia Kazan, who staged 'The Skin of Our Teeth,' another name cast success, again demonstrates his class as a director. Lemuel Ayers' settings show the results of research, same going for the costumes by Aline Bernstein.

It is expert theatre. *Ibee.*

London Legit

Continued from page 3

revue, which is likely to be done around April.

Success of Brieux's 'Damaged Goods' revival in the sticks has caused George Black to contemplate putting out another company for the West End. That's likely to be sometime in March, and may go to the Whitehall. His other contribution is new revue, which goes to the Prince of Wales theatre in late March or early April. This was originally intended to be an adaptation from Metro's film, 'Babes in Arms' (and before that a stager), but that's not likely to materialize. Starring in the cast are Sid Field, provincial comic, making his debut in the West End, and Leni Lynn, American gal who originally came over here to be near her hubby, who is in the American forces. This is first time an American has played here who has not been here before the war. Show will comprise lineup of youthful talent, giving newcomers a chance.

Linnit & Dunfee's 'Rock'

Linnit & Dunfee, who have three plays running in the West End, will have a new one in 'Brighton Rock,' which is an adaptation by Frank Harvey from Graham Greene's novel of same name. Show, now touring the sticks, goes to the Garrick, replacing firm's 'Aren't Men Beasts,' the Vernon Sylvaine revival, and is expected sometime in March.

Prince Littler has replacer ready for Coliseum pantomime, 'Mother Goose.' This is 'Calling All Stars' (tentative title), revue which toured the sticks, headed by Nervo and Knox. It's due in March. Rudolph Mayer, head of Daniel Mayer Co., who has been away from the West End for years, returns with 'The Watch Dog,' a naval play; while A. Dubens, stage costumer, makes fling at legit with 'Chain Mail,' with others to follow. This one will have its debut in the sticks.

Jack Waller is another producer who has been out of the limelight for some years and is staging his comeback with musical version of Avery Hopwood's 'The Best People.' Collins & Grade, local 10%-ers, will delve into legit with 'The Devil's Own,' new play by Walter W. Ellis, and 'Other People's Troubles,' by Lynne Dexter, author of 'Other People's Houses.'

More revivals are 'Aloma,' with Magda Kun in title role, 'Rio Rita,' by John Shirvell, with Nita Croft in the Edith Day part, and Edward Knoblock's 'Bird of Passage,' sponsored by Harry Cohen.

'Will Never Die'

Continued from page 2

cluded 200 rabbis, 200 cantors, 400 actors and 100 musicians.

With the pageant a sellout by late last week, Rose and Hecht decided on a second, midnight performance last night (Tuesday) at $1 per admission, and the size of the attendance at that probably spelled the difference between profit and loss. First performance had some seats at $11, but the majority were at $1 down to 55c, and the total gross was hardly $20,000, against a production cost of around $25,000. Latter included $5,500 rental for the Garden, plus costumes, advertising, and labor.

The show, however, was not aimed for a profit, but strictly to pound home to the American public at large the plight and hopelessness of the European Jews. It's promotional slant was for a Jewish Army for stateless and Palestinian Jews, which might thus assure the Jews a voice at the peace table. This was the sum and substance of a recent special magazine article by Hecht, reprinted by Readers Digest, which inspired the Garden pageant of the same title.

If there is a deficit on the performance it cannot be very large. Understood that Rose, Hecht, Hart and Weill each pledged $1,000 to help cover any losses.

Broadway

Abel Green to Hollywood Beach, Fla.

Walter Winchell first-nighting with his daughter, Walda.

Rudolph Field, book publisher, married to actress Judith Allen, joins the army this month.

Party for Harry Carey last week but at such short notice half the invitees didn't show up.

Gitz Rice, Jr., is a Naval Aviation Cadet. He's son of the composer, who was in the first World War.

Jed Harris will assist Irving Caesar on the staging of 'My Dear Public,' but will not have a piece of it.

Kate Smith and Ted Collins plan going to the Coast April 15 for her stint in Irving Berlin's 'This Is the Army.'

Cissie Loftus, recently in the road 'Arsenic and Old Lace,' will give a concert of impressions at Academy of Music, Brooklyn, March 20.

Johnny Beck, Jr., is the latest MCAite from the Coast slated to check into the N. Y. office for a spell, following Taft Schreiber.

Paramount home office's new Bryant 9-8700 phone number is a reverse of the longtime Loew-Metro home phone number, Bryant 9-7800.

Report of temporary paralysis to Lou (Abbott &) Costello's legs was a shocker to his many N. Y. pals. Will be out of action for couple weeks.

Verne Caldwell, who came east with Walt Disney, heads back for the Coast next week via stopoffs at Washington, Boston, Detroit and Chicago.

Major (Dr.) Irving Somach is becoming a rival to Howard S. Cullman as a Broadway play angel; now has a piece of 'The Family,' Oscar Serlin's latest.

Dick Gilbert, WHN, N. Y., disc jockey, awarded an official citation by the Treasury Department for selling over $1,000,000 worth of War Bonds on his radio shows.

Earl Reynolds will have a roller-skate ballet unit in the Ringling, Barnum & Bailey circus this season. He's the oldtime skater, now restricting himself to managing.

It's Lt. Seaman Jacobs now and the former Broadway p.a. is attached to the Brooklyn Army Base, in charge of morale, under Col. Harold Hoffman, former Gov. of N. J.

Virginia Peine accompanied her husband, Quentin Reynolds, to Miami from where the Collier's war correspondent is due to depart for his Moscow and Far Eastern jaunt.

Toughest blow to N. Y. femmes in years is the growing removal of gum-vending machines for subway stations. They don't miss the gum, but the mirrors are something else again.

Margot Johnson, of the Ann Watkins author's agency, returned from two-month Coast trip, during which she sold screen rights to the new Henry Bellamann novel and Margaret Carpenter's 'Experiment Perilous.'

Fritz Lang and Arnold Pressburger are still cutting 'Hangman Also Die' (UA) in N. Y., but Anna Lee, of the cast, heads back to Hollywood, from Washington, where she had gone for a United Nations ballyhoo stunt.

Renee Carroll, hatcheck girl at Sardi's, has become an uptown Hymie the Busboy. Having taken a sentimental interest in Broadway legit for years, she's now bought her first slice of a show, Lee Strasberg's 'Apology.'

Midtown vice purge has eliminated a lot of familiar faces from the sidestreets east and west of Broadway. On the Main Stem itself, however, the grifters get by the cops by losing themselves in the dense crowds.

Edward J. Churchill, Donahue & Coe agency president, has a financial interest in the forthcoming Vinton Freedley musical, 'Dancing in the Streets.' Howard Dietz, lyricist of the show, is v.p. and advertising head of M-G-M, one of Donahue & Coe's accounts.

Australia

By Eric Gorrick

Entertainment biz booming.

Stanley Wright has been appointed local publicity director for Columbia.

Hal Carleton, Metro's advertising manager, has turned out a whodunit for the pulps.

'Arsenic and Old Lace' still running strongly in Minerva, Sydney, for Whitehall Productions.

Staurt F. Doyle is operating three war factories in local sector. Is also head of the Albert-Doyle radio loop.

'White Horse Inn' revival proving profitable. Produced by Williamson-Tait in Sydney. Stella Wilson heads cast.

S. Y. Gresham, Aussie rep for Associated Talking Pictures, has been appointed chief instructor in navigation for Volunteer Naval Patrol.

Continuous supply of 16 mm. fare coming through safely for U.S. troop consumption. Major Lynn Cowan is now handling the 16 mm. aterial in an advanced northern sector.

Hoyts looking for additional product deals with Par and Metro for city spots. Ernest Turnbull and Herschell Stuart huddling with Harry Hunter and Bernie Freeman.

Hoyts established a club for merchant seamen in Sydney. Hoyts' Melbourne staff recently adopted crew of an Aussia destroyer and will provide comforts while crew remains on active service.

New setup of Fullers Theatres, Ltd., has Sir Ben Fuller as chairman of directors, with Garnett Carroll and A. Ben Fuller joint managing directors. Ron Shafto becomes g.m. for the loop of cinema houses.

Norman B. Rydge will remain head of special industry setup to handle wartime problems. Rydge recently was successful in pulling Greater Union theatres out of the bank's clutches, and is now planning post-war theatre operation.

Buenos Aires

By Ray Josephs

Screen comic Luis Sandrini to try legit.

Pablo Cavallo home after tour in Uruguay.

Impresario Eduardo Ruiz back from Mar del Plata and Miramar.

Jaime Cabouli, of Guaranteed Pictures, to Rio to set sked for Chaplin Festival.

Demofilo R. Dominguez takes over publicity department of Procine, new Mexican pix distrib.

Spanish dancers Muguet-Albaicin inked by San Miguel for 'Los Hombres las prefieren Viudas.'

20th-Fox doing well at Cine Gloria with Mexican-made Seda, Sangre y Sol (Silk, Blood and Sun).

Laboratorios Biasotti, recently added to official U. S. black list, dissolves operations. No biz.

'Guerra Gaucha' completes third month showing at Ambassador. All time high for Argentine-made.

New distrib company, Cinematografica Interamericana, formed. Headed by Jose Lepera. Offices are in Buenos Aires.

Atilio Mentasti, head of Argentine Sono Film, resigned from Argentine Academy of Motion Picture Arts and Sciences.

Asociacion Cinematografica Argentina to vacate offices in interior city of Rosario. Enrique Garcia is organizing the setup.

Lumiton starts shooting on musical comedy 'El Fabricante de Estrellas' (Maker of Stars) first by Pepe Arias, top comic, for the studio.

Asociacion de Cronistas Cinematografica, film crix, have issued published statement denying any stacking of votes in selection of best pix of '42.

Filmadora Independiente Argentina doing 'Fuego en La Montana' (Fire on the Mountain) at Pampa studios. Based on prize winning story of Dr. Arturo Lorusso.

EFA has started shooting on 'Asi se vive mejor' (Better Life), comedy starring Luis Sandrini. Directed by Luis Bayon Herrera. Supporting cast includes young femme starlets Fanny Navarro, Ana Maria Lynch and Nelly Hering.

Writing team of Homero Mansi and Ulises Petit de Murat busy on adaptation of w.k. story by Miguel de Unamuno, 'Todo un Hombre,' to be done by AAA under title 'Aquel Hombre.' First Argentine pic to be megged by French Piere Chenal. Francisco Petrone will star.

Miami

Bob Davis, impressionist, opened March 5 at Mother Kelly's.

The entire floor show from Ward Macklin's Drum club entertained servicemen at the Miami Beach recreation hall.

'Tobacco Road' local nite club, will reopen next week. Joe Frisco will headline a floor show. Lou Cohen is backing the spot.

Ira's supper club featuring a new revue with the six deCastro dancers and Jean Andrews, acrobatic danseuse. Jackie Small, tenor, and Stephanie Dale, singers, are holdovers here.

Elaine Carrington, author of the soap opera 'Pepper Young's Family,' guested in a satire on soap operas 'Life Can Be Life' on the 'Contact' show, produced by the Army Air Corps and aired over WKAT.

Among graduates from OCS, Miami Beach, March 3, were movie actors Bruce Cabot, and Robert Preston, scenario writer Alan Campbell, and Broadway director Josh Logan who staged 'This Is The Army.'

Mexico City

Wallace Beery vacationing here.

Ely Culbertson here vacationing and writing a book.

Carlos Amador, assistant manager of the select Cine Teatro Alameda, frontline cinema, recovered from an operation.

Mario Talavera, pop composer, has received decorations from Chile and Ecuador in appreciation of his folksongs.

Roberto Soto, veteran comedian, who heads the revue at the Teatro Lirico, made his debut in a half-hour semi-weekly folklore humor series on XEW. Palmolive of Mexico, sponsoring.

Newest nitery here is the Casanova. George Rule, of the family of Cornish miners that came to Mexico some 75 years ago and amassed a fortune in gold-silver mining, is the principal backer.

Miliza Korjus now has 30-minute semi-weekly vocal series on XEQ supported by a 37-piece orchestra conducted by Dr. Ernest Roemer, and the National Conservatory chorus. Hulera General Popo, rubber company, is sponsoring.

London

Edith Day looking for straight play in which to star herself.

Collins & Grade have signatured Frank Formby, brother of George Formby.

Stewart Cruikshank, director for Howard & Wyndham, to marry Mrs. Constance Warwick.

Joyce Barbour out of Middlesex hospital and joined 'Let's Face It,' the Hippodrome show.

William Simpson, former Palladium boxoffice manager, has quit to open a bar near London.

J. Arthur Rank and Arthur W. Jarratt re-elected to board of Associated Provincial Picture Houses, Ltd.

Bud Flanagan (Flanagan and Allan) doing a blackface act in 'Theatre Royal,' pic currently in production.

The Denham home of Sam Smith, managing director of British Lion Film Co., was robbed of $10,000 in jewels.

Hermoine Baddeley returns to legit in 'Brighton Rock.' In recent years she has been appearing in intimate revue.

International Film Distributors has bought reissue rights for 'Thunder in the City,' in which Edward G. Robinson starred.

John Corfield Productions has bought film rights to 'Bulldog Drummond at Bay' and is seeking outstanding name for leading role.

Tom Arnold and Lee Ephraim have signed Lisa Perli, formerly in concert as Dora Labette, for leading role in revival of 'Monsieur Beaucaire.'

Max Bacon on long-term contract with Gainsborough Films. Will make four more pictures, taking him into 1944, making seven films in three years.

When Lupino Lane's pantomime, 'Babes in the Wood,' has run its course at Victoria Palace, he will follow it with a new musical, 'La-Di-Da-Di-Da.'

Anthony Prinsep, theatrical manager, left around $225,000, $10,000 of which he bequeathed to King George's Pension Fund for Actors and Actresses.

Carroll Levis off on his second ENSA tour, for six weeks. Then takes out new vaudeville unit, 'Happy Go Lucky Hour,' opening at Chester March 29.

Lou Jackson, head of Anglo-American Films, finally granted 'A' certificate by censor for release of 'Social Enemy No. 1,' with the Ministry of Health sponsoring release.

P. J. Hindle-Briscall, former press agent for Covent Garden theatre and Locarno ballrooms, now plugging Jack Hylton enterprises on a three-year personal contract with Hylton.

Ellen Drew, American film player, has arrived here to entertain native troops. In 1939 she appeared in the British-made film, 'French Without Tears.' There is some talk of her doing another picture here.

A season of popular concerts is being presented by Prince Littler and Jay Pomeroy at Stoll's, Kingsway. Performances daily by the London Symphony orchestra under different ace conductors and with various well-known soloists.

J. M. Barrie's 'What Every Woman Knows' being revived in the West End this month by Jay Pomeroy. Irene Vanbrugh, Barbara Mullen, Nicholas Hannen and John Stuart have star roles. Show will be produced by Clifford Evans and has a preliminary break-in in Glasgow.

Promoted by various Gaumont-British companies and by General Film Distributors (Universal), a memorial fund of $100,000 is to be raised to the memory of the late Chas. M. Woolf. The associated companies and members of the boards are donating $5,000 ech to start the fund off, and the money will be used to build a C. M. Woolf Memorial Wing onto the trade's rest home at Wokingham, Berkshire, after the war.

Chicago

Warners Symphony theatre held up and robbed of $31 recently.

Cecil Smith, Chicago Tribune dramatic critic, has been rejected by the Army.

Chicago Motion Picture Operators Union voted a $2,500 contribution to the Red Cross.

Chicago's Chinatown will give an all-Chinese show in honor of Mme. Chiang Kai-shek when she visits here.

Lucial Perrigo, Chicago, Herald-American film critic, subbing on drama reviews for the ailing Ashton Stevens.

E. L. Alperson, RKO theatre head; Sol Schwartz, division manager, and Harold Mirish, chief booker, in town for few days.

Variety Club will hold Ladies' Nights every Saturday starting March 13. Club has started a drive for members.

George S. Kaufman and Joseph Fields here for opening of second company of 'The Doughgirls' at the Selwyn theatre.

Harry Greben has booked George Holle, the 15-year old baby Marine, in the Stratford theatre, opening March 13 for his first stage appearance.

William T. Padgett, executive assistant to Otto Eitel, manager of the Bismarck hotel, and in charge of entertainment at the hotel, is at the Augustana hospital with a broken ankle.

Allied Theatres of Illinois have added the White Palace, Homan, Park Manor, California, States, Lindy, Madlin and Century theatres as members of its buying and booking combine.

Panama

Palm Terrace Club running into legal difficulties. Club has been jinxed for two years.

Yvonne, American stripper, now at Colon's Broadway, will plane into Guatemala City for a theatre run with Cuban male trio.

Sadie Tremaine, who started Kelley's in Panama 25 years back, died recently in California. She had been known as 'Madame Panama.'

Rialto Club is enlarging and adding big cocktail bar to front. Room has 30 entertainers, featuring an American stripper, Georgette.

Monte Carlo, Colon cafe, staged anniversary shindig recently. Borrowed a couple of acts from other clubs and did exceptional biz.

Dorothy Lee, former partner in Palm Terrace Club, back in town to prosecute ex-partner, G. Pitt. Claims double-cross during recent States trip.

Opening of highway across isthmus, 45-mile strip, will link the two coasts and no doubt stimulate the already prospering nitery business with transients.

Atlas Gardens now going in for 'name' policy, with new band and Costa Rican act bowing in recently. Jess and Elean Coffey, owners, also planning another room.

Cobo Sisters, at Kelley's nitery, have had practically a career in Panama. Starting at the Atlantico two years ago, they've played about every major club on the isthmus.

Report $250,000 going into a new club opening here this month. The question of getting talent, which is becoming increasingly difficult, does not seem to bother the new angels.

USO show has arrived for tour of military posts. It features Patsy Ogden, hoofer; Nixon and Sands, comedy team; Winifred Heidt, concert singer; Vicki George, songstress, and Bert Redford, comedy juggler.

Teatro Cecilia, with a new renovating job, clicking under new management. Opened with 'Gentleman Jim,' on day Errol Flynn was exonerated, and cashed in on publicity break. Flynn plays title role.

Newest club slated for March opening is Rainbow Casino. Located in Bella Vista, about a mile from center of Panama, and will necessitate car to reach it. Majority of club patrons won't ride local toonerville-style buses.

Minneapolis

By Les Rees

Minneapolis symph orch home after five-week tour.

RKO here in second place nationally in Ned Depinet sales drive.

Fay McKenzie and Sidney Blackmer in from Hollywood to appear at Red Cross rally.

Andrews Sisters spending fortnight here prior to Orpheum engagement March 12.

Lieut. Harry Katz, former local burley manager and now of army tank corps, is stationed at Ft. Knox, Ky.

John J. Friedl, Paramount circuit president, back from N. Y., where he attended War Activities conference.

Bert Wheeler, Mr. and Mrs. Hank Ladd and Penny Beaumont vacationed here two days before embarking on bomber on USO unit to entertain service men in Alaska.

Charlie Winchell named chairman of new Twin City club publicity committee in connection with organization's cooperation with War Activities committee.

Philadelphia

By Si Shaltz

Sally Sears, Boston socialite, new chanteuse at Mort Casway's Music Village.

Benny Rubin skedded to headline the new show at Frankie Palumo's next week.

Major Edwin Davies, WIP v.p., named chairman of the radio division of Red Cross campaign.

Jack Lynch celebrates his fifth anniversary as boniface at the Hotel Walton Roof next week.

Rose Gallo rounding out three consecutive years at the Walton Roof's cocktail bar's miniature piano.

Gail Patrick and Gene Lockhart, screen actors, in town last week to spark the opening of the Red Cross drive.

Sue Ryan, of the 'Ziegfeld Follies,' entertained members of Dutch Navy at the Russian Inn. She speaks Dutch fluently.

Edward Everett Horton dedicated a Victory Garden bearing his name at Madison public school last week amid a blizzard.

Among those appearing on WCAU's 'Open House' last week were Roddy McDowell, Milton Berle, Ilona Massey, Arthur Treacher, Walter O'Keefe and Gus Van.

Hollywood

Lou Anger to Mexico City on business.

Sunny Bilkie joined the Vic Shapiro publicity office.

Don Martin joined Cagney Productions publicity staff.

Doris Toddings, screen actress, divorced Lane Sherman.

Dona Drake, film actress, hospitalized with throat infection.

Divorce suit against Al Santell, director, ended in reconciliation.

Ida Lupino on the absentee list at Warners with an ear infection.

Lowell Mellett returned to his OWI office in Washington after three days in town.

Marguerite de la Motte, star of silent films, divorced Sidney H. Rivkin, attorney.

Sonja Henie returned from her skating tour to resume film work at 20th-Fox.

Preben Storn, Danis film player, recovering from emergency appendectomy.

Edward Arnold at Arrowhead Springs, convalescing from a recent operation.

Evelyn Keyes to Salt Lake City for the preem of Columbia's picture, 'The Desperadoes.'

George Shaffer shifted from Los Angeles Examiner to write publicity for Universal.

Karen Morley, screen actress, granted a divorce from Charles Vidor, director.

George Edward Hurrell, portrait photographer to film stars, now in the army, divorced.

Joe Reddy, publicity director for Walt Disney, recuperating at home after hospital treatment.

Edward Sedgwick, film director, recuperating at home after a month in the hospital, following major surgery.

Carole Landis returned from a 37,000-mile tour of overseas battle fronts to resume film work in 'Four Jills in a Jeep,' at 20th-Fox.

Alden S. Blodget in town on a two-fold mission—a business deal and a visit to his wife, Cornelia Otis Skinner, now writing at Paramount.

Mike Romanoff summoned John Law after a sock on the chin, said to have been delivered by Charlie Morrison. Both are nitery operators.

John Hurley, who graduated from 'Daily Variety' to the Marines, wound up his boot camp training at San Diego and is now in Washington awaiting an overseas assignment.

San Francisco

Bill Frawley was in town.

Ted Lewis checks in at Bal Tabarin once more Thursday (11).

Jan Garber and Three Stooges reported feuding over billing at T. & D. Theatre, Oakland.

Lotus Lee, nitery dancer, given annulment of her 1938 marriage to Gerald Pennock, now overseas with the army.

Charles B. Brown, NBC ad director, stopped here long enough to address Advertising Club on 'Live and Let Live.'

Walt Roesner, vet band leader here, will lead house orch when Warfield theatre installs stage show policy March 18.

George McCall, Hollywood gabber, is here as personal rep of Howard Hughes on the showing of 'The Outlaw' at the Tivoli.

Tomasita, warbling sister of Russell Birdwell, the flack, made bow here in 'Highlites of 1943,' and then shifted to Mark Hopkins hotel.

'East Side Kids' broke all house records on personal appearances with their pix, 'Kid Dynamite,' at four R. L. Lippert's theatres in this area.

Pittsburgh

By Hal Cohen

Mike Manos, circuit exhib, got an $860 Federal tax refund.

Kap Monahan, Press critic, up and around again after a week with flu.

Jimmy Rae, the vaudeville knockabout, got his rivate pilot's license here the other day.

Rossilianos, dance team at William Penn, breaking up soon; he's just been reclassified 1A.

'Gone With the Wind' coming back again, for the last time. It opens at Fulton Saturday (13).

Ballet Theatre giving two performances Saturday (13) with Pittsburgh Symphony orchestra.

Whitey Sharbo and Dick Smith doubling from the Villa Madrid band into war jobs at Mesta plant.

Russ Zebra, Rep booker, had a role in 'Y' Triangle Players' production of 'Love from a Stranger.'

Frick and Frack here in person with 'Ice Follies' at Gardens and also on screen in 'Silver Skates' at Fulton.

Francine Blum, in charge of hostesses at Variety Club Canteen, and A. Leo Levy, attorney-playwright, to be married.

B. Iden Payne directing Tech drama school's annual Shakespearean production, 'Romeo and Juliet,' opening Saturday (13).

Kathryn Riehl back home with her young son, Donald, who's been on tour all season with 'Watch on Rhine' as an understudy.

The Tom Jobs have named new arrival Ann Bronwen. Mother and daughter expect to join the playwright on Coast in two weeks.

OBITUARIES

ALICE NIELSEN

Alice Nielsen, 66, former operatic star, for whom Victor Herbert wrote 'The Fortune Teller,' and its hit number, 'Gypsy Love Song,' died in N. Y. March 8. She was one of the outstanding personalities of both the light opera and grand opera stages at the height of her career.

While singing in a Kansas City church choir at the age of 16 Miss Nielsen's voice attracted attention. She married the church organist and began a tour with a church concert company. The tour failed in St. Joseph, Mo., leaving the young singer stranded. To relieve the plight of herself and her husband, she sang in an Eden Musee to obtain funds with which they could get to San Francisco.

In 'Frisco she joined the Burton Stanley Opera Co., making her first professional appearance as Yum Yum in 'The Mikado.' Then came engagements with the Bostonians. While this company was playing a N. Y. engagement, Mrs. Victor Herbert heard Miss Nielsen sing and prevailed upon the composer to engage her for the leading role in 'The Serenaders.' Herbert wrote 'The Fortune Teller' and 'The Singing Girl' for Miss Nielsen during the season of 1898-99. Grand opera then attracted Miss Nielsen. She studied in Italy and made her opera debut in Naples in 1903.

In 1904 she sang opposite Caruso in 'The Marriage of Figaro.' After a career in Europe she returned to the U. S., making her debut with the Met opera in 1909. Later she became a member of the Boston Opera Co., and was its biggest star from 1910 to 1915. In 1917 she formed the Alice Nielsen opera co. and toured the U. S.

A son and daughter survive.

TYLER BROOKE

Tyler Brooke, 52, stage and screen actor for 30 years, died March 2 in Hollywood of monoxide poisoning. Death was recorded by the police as suicide after he was found dead in his car at his North Hollywood home. Friends say he was melancholy because of unemployment, having been unable to get studio work in many months.

As a light comic, juvenile and dancer, Brooke appeared in many Broadway musicals. He was starred in George Lederer's 'Angel Face' both in this country and in England. Other musicals he appeared in include 'Wildflower,' 'No, No, Nanette' and 'Rose Maid.' He was active in pictures for several years, having at one time been under contract to Hal Roach. In recent years he played bit parts. He was a member of the executive board of the Masquers and one of its most active members.

Surviving are his widow and a son by a former marriage, Lieut. Tyler Brooke, Jr., of the Air Force.

In loving memory of our dear brother
"CHINKO"
(Thomas Knox)
Who fell asleep Feb. 28th 1943, and will always be remembered with love
by Robert Cromwell Knox, Julia Knox, Mrs. Sax Rohmer, William Cromwell Knox, Teddy Knox.

ROBERT D. LIVELY

Robert D. Lively, 38, former actor and scenarist, died in a N. Y. hotel March 4. At the time of his death he was a consultant in the Army Signal Corps photographic center, Astoria, N. Y.

Lively's most important contribution to films was his collaboration with Russel Crouse in writing the screen play, 'The Great Victor Herbert.' He had also collaborated with his wife, the former Betty Laidlaw, on a number of film plays, including 'Danger on the Air,' 'East Side Kids,' 'Yukon Flight,' 'Personal Secretary' and 'Isle of Destiny.'

After starting on the legitimate stage in N. Y., Lively gave up this acting career to become a writer. He wrote for Gaumont-British films and the British Broadcasting Co. before going to Hollywood.

Widow, mother and two brothers survive.

FRANK L. WIXOM

Frank L. Wixom, 79, former circus operator who founded the Lumberjack Festivals in the mid-west, died March 6 in Saginaw, Mich. After having played his circus in small towns prior to the turn of the century, he later went into the utility business, being head of the Wolverine Power Co. at the time of his death. Wixom combined his interest in his show biz and for keeping alive the tradition of lumberjacks by festivals he set up in former lumber towns with the proceeds usually turned over to the local churches.

Most famous of the festivals he inaugurated are in Wisconsin and Michigan, with one at Edenville, in the latter state, pulling upward of 100,000 spectators annually.

FRANK D. THROOP

Frank Dwight Throop, 64, president of the Central States Broadcasting Co., Omaha, and also head of the KFOR Broadcasting Co. and the Cornbelt Broadcasting Co., both Lincoln, Neb., died in Lincoln March 4.

Throop at the time of his death was also publisher of the Lincoln Star and v.p. and director of the Lee Syndicate, publishers of newspapers in Iowa, Nebraska, Illinois, Missouri and Wisconsin. Seven years after he had started his newspaper career as a reporter on the Muscatine (Iowa) Journal, he became publisher of the paper. He was a member of the Associated Press and a former president of the Inland Daily Press Assn.

Two daughters survive.

JOSE A. FERREYRA

Jose A. Ferreyra, veteran Argentine film director, died recently in Buenos Aires after a long illness. He was a pioneer in the Latin film industry and his pictures were shown in the early days not only in Latin-America but in Europe.

Ferreyra started in the silent era with 'El Tango de la Muerte' in the days when writing, directing and occasionally photography were all part of a director's job. He was given credit for the development of many Latin stars who appeared in such films as 'Campo Afuera,' 'La Vuelta al Pago,' 'Paloma Rubia,' 'La Gaucha' and 'Buenos Aires, Ciudad de Ensuedo.'

GRACE KERNGOOD

Mrs. Grace Kerngood, 81, former light opera-concert singer and stage actress, died in North Greenbush, N. Y., March 2. After singing in a Troy church, she went to New York, where she made her professional debut, while still in her teens.

She toured the U. S. many times and finally went to England, where she clicked as a lyric singer. There she married, retired from the stage and lived in London. About 10 years ago, following the death of her husband, she returned to Troy. Mrs. Kerngood appeared with De Wolfe Hopper, John Drew and other stars.

GEORGE C. WARREN

George C. Warren, former drama critic for the San Francisco Chronicle and a onetime theatre manager, died recently in Frisco, where he had lived since his retirement in 1925.

Warren wrote the San Francisco chapter in Burns Mantle's annual 'Best Plays' for years. Just before he retired, his memoirs of the theatre were published in serial form in the Chronicle.

He was a drama critic in Chicago and Omaha before going to Frisco, and had mananged the old McVicker's theatre, Chicago, for the Shuberts.

JACK KELLY

Jack Kelly, 65, last of Michigan's tent showmen, died in St. Lawrence hospital, Lansing, March 5 following a short illness. He was known throughout the state for more than 35 years, his dramatic stock company annually playing the small towns in a tent.

Skippy LeMore, head of another of the state troupes which divided the area with Kelly, died a year ago. Kelly, who had been on the legitimate stage in the east, trouped for more than 47 years and graduated many stars and players from his tent show companies.

WINFIELD SCOTT RUTH

Winfield Scott Ruth, formerly associated with circuses and carnivals, died recently. Four days later his sister, Mrs. Eva Budd, passed away. A double funeral was held in Fort Wayne, Ind.

SILVANO RAMOS

Silvano Ramos, 54, composer of the Mexican folklore song, 'Alla en el Rancho Grande' ('Way Down on the Rancho Grande'), theme of a smash Mexican pic, died March 2 in his home town, Celaya, Guanajuato state, after a long illness. Rendition by the municipal band and eight other musical groups of Ramos' outstanding compositions featured the funeral which 5,000 persons attended.

ALLEN T. RAVER

Allen T. Raver, prominent outdoor showman 25 years ago and later engaged in exhibiting road show films, died in Youngstown, O., March 6. In 1906, in association with his brother, Harry, he was an executive of a 25-car carnival which travelled the west and northwest.

After leaving the carnival business Raver opened a chain of restaurants in the west. Later he rejoined his brother in business and together they agented and managed several road film attractions.

Widow, son and daughter survive.

ROYAL JAMES BYRON

Royal James Byron, 56, former legit and silent film actor, died in Trenton March 4 after a heart attack in the State House. For the past 15 years he had been a contact man for RKO theatre department on maintenance matters.

Byron went on the stage when he was a boy. After having played vaudeville he appeared in several Broadway productions, including 'The Master.' He appeared in films produced by the old Vitagraph Co.

Mother and a son survive.

JOHN ARTHUR COBURN

John Arthur Coburn, 74, founder of Coburn's Greater Minstrels and head of the troupe for 40 years, died in Daytona Beach, Fla., March 5. Death occured at 11:45 a.m., the exact time Coburn had started street parades for his show for four decades. He had retired with the advent of sound pictures.

Surviving are his widow and a daughter, Leota Cordati Coburn, Chicago civic opera soprano.

SUSIE MARION

Susie Marion, 83, former stage actress whose real name was Elizabeth Marvin, died in N. Y. March 6. She was a member of the Francis Wilson opera company and had appeared in 'Ruggles of Red Gap' and 'The Shephard King.'

In recent years Miss Marion lived at the Actors' Fund home, Englewood, N. J.

JULIA PENFIELD BASTEDO

Julia Penfield Bastedo, 47, soprano, who appeared in concerts here and abroad, died in N. Y. recently. She had studied in France and Italy before going on the concert stage. After engagements abroad she gave several concerts in Town Hall, N. Y.

Husband, two daughters and a son survive.

WILLIAM J. BARRETT

William J. Barrett, 65, mid-west stage hand and union business agent, died of a heart attack March 6 in Omaha. He had been in show business for more than 40 years, and was once stage manager for Theodore Roberts. He was a charter member of the Omaha IATSE, No. 42.

Widow, three brothers and two sisters survive.

RAYMOND BLANK

Raymond Blank, 32, son of A. H. Blank head of the Tri-States Theatre Corp. and Central State Theatre Corp., Des Moines, a Paramount partnership, died there March 7 after being ill for sometime. He had been associated with Tri-State.

Survived by parents and one brother, Myron, who holds an executive operating post in the Blank circuit.

Abe M. Rydell, 63, died of a heart attack in N. Y. March 8. He was a brother of Lou Rydell, 'Variety' advertising manager. Another brother, Sam, is manager of the RKO Franklin, Bronx, N. Y. Also survived by widow, son and two daughters. Was associated with Cone, Foote & Belding ad agency.

Mrs. Leila Kennedy Hutchens, 76, mother of John K. Hutchens, radio editor of the N. Y. Times, died March 2 in New York. Daughter, brother and sister also survive.

Harry Schnitzer, 75, father of Joey Ray, former stage and now film actor, and Lou Schnitzer, agent, died March 2 in Pittsburgh of a heatrt attack.

Mother, 88, of Harry Lustig, former Warners Los Angeles exchange manager, died March 2 in Hollywood.

Mother of Ted Tod, field exploitation representative for Warners in the Chicago territory, died in Chicago March 5.

Mother of Nelson B. Ball, Washington Post drama critic, died in Washington March 6.

Mother of Chester Amberg, assistant manager of Oriental theatre, Chicago, died March 7 in Chicago.

BIRTHS

Mr. and Mrs. Dave Elton, daughter, Feb. 28, in Hollywood. Father is NBC director.

Mr. and Mrs. John Ryder, daughter, March 1, in Los Angeles. Father is Hollywood office manager of Milton Biow agency; mother is the former Grace Alworth, radio commentator.

Mr. and Mrs. Billy Leach, daughter, in N. Y., March 1. Father sings with Guy Lombardo band.

Mr. and Mrs. Arthur Sharpe, daughter, in Denver last week. He's engineer at station KFEL there.

Mr. and Mrs. Wingy Manone, son, in Hollywood March 5. Father is the bandleader.

Corp. and Mrs. Joe L. Brown, daughter, in Hollywood March 7. Father is son of Joe E. Brown, film comedian, now entertaining troops in the South Pacific.

Mr. and Mrs. Robert Bloomfield, son, in Philadelphia recently. Father is continuity director at WPEN, Philly.

Mr. and Mrs. Neil Fontaine, daughter, in Philadelphia, March 3. Father is ex-bandleader and vocalist; now assistant manager at Hotel Walton roof; mother former showgal in 'Hellzapoppin.'

Mr. and Mrs. Tom Varrone, daughter, in Philadelphia recently. Father is pianist in WIP studio band.

Mr. and Mrs. Harry Rice, daughter, in San Francisco, March 1. Father is press agent for the Embassy theatre, Frisco.

Mr. and Mrs. Richard Beck, daughter, in Chicago, March 1. Father is in contact department of Warners theatres Chicago office.

Will Rogers, Jr.

Continued from page 3

of training films has cut the training time by 30 to 80%.

'These training films are excellent. The Army could never have made them alone. It takes the full resources of great studios, the skill of rare technicians, and a judgment which only comes from years of familiarity, to make the type of training films which our Army is getting.

'On the home front we are prone to take the work of our motion picture studios for granted. We see a patriotic short and forget that this is not just a run-of-the-mill picture; it is a contribution to the war. In total war, morale is as necessary as munitions. There have been hundreds, thousands of pictures which are more than just entertainment; they are a war contribution.

Drives, Camp Shows, Etc.

'Motion pictures have aided all war relief drives, the bond drives, the scrap metal drives. The industry has made pictures on recruiting, defense against saboteurs, against rumors and loose talk, and on all phases of the war and the home front.

'One of the most important morale-builders are the Army camp tours which the motion picture stars are constantly making. At their own expense of time, money and energy, they have brought humor and fun to army camps from Alaska to North Africa. Monotony and drudgery are as basic a part of army camp life as the hard work and sacrifice. It is a great alleviation to this routine to witness the arrival of professional entertainment, and such a show is greeted with joy and boundless appetite by the men in the ranks. As one who has sat and relished these shows from the Army private's viewpoint, I want you to know how deeply the men appreciate this contribution to them from the industry.

'A little known contribution of the industry to the war are the films for men overseas and in small defense outposts. At its own expense, the industry has made 16 mm. prints of its current feature pictures.

'I have been present and have seen the thrill of anticipation which runs through a camp when the portable projection truck rolls up. From Iceland, from India, from Egypt, from all over the world, ranking officers write that motion pictures are as necessary to the men as rations.

'This is total war. It uses propaganda as well as bombs; cameras as well as cannon. In this total war, fought by the united will of a whole people, the motion picture industry has done a magnificent wartime job. No industry has cooperated more fully with the war, its effort and its purposes.'

USO Troupers

Continued from page 1

that was there to meet them, as I knew the wants and needs of fellow performers, and I tried to do everything for them the way I would have liked to have been received myself.

Days before they arrived, William F. Scott, old Hollywood studio man and creator of the WAMPAS shows of yesterday, and I had been working out a scheme to present this show to the best advantage; so we took a 40-ft. Air Corps trailer and built a collapsible portable theatre with drapes, foot and border lights, and when the boys came out to give their first performance, they got a terrific bang out of the setup. As Pat Lane put it, 'Why, there's nothing like this ever been done for us before! Now let's give them a show.' I acted as first m.c., introducing Pat Lane, who took over the show, and no theatre any place in the world ever had a more enthusiastic audience than this one. The performers worked hard and the troops yelled, whistled and applauded like I never heard before. It was a night I'll never forget. When I tell you that nearly every USO trouper had tears in his eyes when the finale went on, I mean it. Every one of the boys said, 'We had no idea how much they needed entertainment and what a show meant to them.'

Hardship of Travel

You know, it's easy enough to hop a bus, or car, or train, and run out to some Army Camp and give a show, but when you travel thousands of miles, face transportation problems, mess and billets troubles, no real theatre, just a portable stage and scenery on an Air Corps trailer, and then hear the gang voice their approval, it's a thrill you never had before in your life, and I know—I've played hundreds of benefits with Bill Bailey and there is no benefit in the world like the shows the theatrical and motion picture stars are giving now.

I read in 'Variety' about Jolson, Jack Benny, Bob Hope and other 'names' who are giving these performances. They know what a show means and every member of our great and glorious show business who are doing their bit in bringing entertainment and happiness to the troops are receiving the greatest reward possible, and that is the applause from the fighting men of our glorious country.

Billing, spot on the bill, publicity don't mean a thing. It's just the knowledge that in some little way you have done your bit to try and help entertain the boys who are doing so much for you.

Here in the Combat Zone it means a hundred times more and I want to take this opportunity of thanking USO for sending us the show and to thank each member of this Unit for their efforts, cooperation and the 'real trouper' way they accepted all the hardships and conditions under which they travel and work. It's tough going but the knowledge of what joy they bring makes the 'going' easy.

My heartfelt thanks to show business, the greatest gang in the world that never fails when called upon to do their bit.

Your Old Vaudeville Pal,
Lynn F. Cowan,
Major, Specialist, 0888017,
Overseas Motion Picture Officer.

MARRIAGES

Esther Heller to Lt. Allan Rudick, in Pittsburgh, March 4. Bride is on Yacht Club staff and sister of Little Jackie Heller.

June P. Belle to Pvt. Leonard Fried, in Pittsburgh, March 3. Groom's in cast of 'This Is the Army.'

Virginia Crocilla to Sgt. Joseph Real, in Chicago, March 6. Groom is former assistant manager of Warners Highland theatre and is home on leave from service in Caledonia; bride is cashier at the Highland theatre.

Margo Corbett to Lieut. Frank Jeffrey, in Windsor, Ont., Feb. 27. Bride is secretary to J. E. Campau, managing director of CKLW.

Mrs. Monaei Lindley Cupit to Domenic Peri, in Reno, March 6. Bride is former stage and screen actress; groom is a cowboy, her fifth husband.

Night Club Reviews

Continued from page 41

Wedgwood Room, N. Y.

and repose if not the best choice of numbers. 'Nice to Come Home To,' a 'Porgy and Bess' medley, and 'Oh Chi Chornia' don't sound as much as it seems. The Gershwin operetta excerpts are a letdown, whereas she would click best with a single number from this sturdy score. Result was that she didn't hold the Wedgwood Room as she has in the past.

Carmen Cavallaro otherwise batons his suave orchestra, as before, alternating with Mischa Borr's band, long a Waldorf standard. *Abel.*

G'wich Village Inn, N. Y.

Romo Vincent, Terry Lawlor, the Paulens (2), Line (8), Lou Taylor, Irving Carroll Orch, Dinorah and Cuban Boys Orch; $2.50 minimum.

Romo Vincent and Terry Lawlor, who top current lineup, are slick singing and comedy singles. Each is distinguished for surefire, tailored material and delivery, and together or individually they're potent nitery value.

Vincent, rotund and affable, handles gags and special vocal material with consummate skill. His stories-in-song include 'Afternoon of a Phoney,' 'Why Must They Sing,' and impressions of Negro revival meeting. He clicks with all three and also does 'Taxi,' familiar standard, for good returns. Because of repeated requests, Vincent does 'Five by Five' and similar pops, but these should be by-passed in future as the comic's forte is obviously in specialties.

Miss Lawlor, petite, vivacious blonde singer, scored handsomely with 'This Is the Army,' 'Jimmy and Me,' 'Bless the Lord' and 'Shileleah.' Dressed in black chiffon gown with sequins, girl has a sparkle and appealing vocal style which can't miss.

The Gaulens (New Acts), dancers, and three indifferent ensemble routines by the line of girls, complete the bill.

'Smiling Lou' Taylor, emcee, keeps his chore down to a minimum, wisely eschewing lengthy intros. Taylor is more of a greeter, having a piece of the Inn. Irving Carroll orch arrangements for show and customer dancing are intriguing while Dinorah and her rhumba crew fill in satisfactorily. *Mori.*

MAYFAIR ROOM, CHI
(BLACKSTONE HOTEL)

Chicago, March 5.

Tito Guizar, Neil Bondshu's Orchestra (10); $2.50 minimum.

This swank room has become one of the most popular spots in town. Although small, seating but 250, it's not unusual to play to over 2,000 diners each week. In some instances the figure has gone much higher. Policy has been single attractions such as Rene DeMarco, Morton Downey and Dwight Fiske. Currently Tito Guizar holds the spotlight.

Guizar received an ovation on his opening night (5), and the audience couldn't get enough of his singing. Troubador was generous with his songs and held the audience in rapt attention throughout. Opening with 'Granados' to his own guitar accompaniment, he followed with 'When the Lights Go On Again,' a medley consisting of 'Tonight,' 'Chatanooga Choo-Choo,' 'Home on the Range' and 'God Bless America' then into 'Aye, Aye, Aye,' 'Rancho Grande,' 'La Golondrina' and 'Brazil.' Won terrific hand.

Neil Bondshu's orchestra, with Bondshu directing from the piano, is a perfect combination for this room. Composed of 10 men, with three regular violin players and three tenor saxes who double on violins, cello and viola; a drummer, bass and accordion, the group is equally proficient in playing all types of music. Orch has become a big favorite with the clientele of the room. *Morg.*

CLUB BALI, PHILLY

Philadelphia, March 6.

Buddy Lester, Shirley Dulo, Barbara Blaine, Ricardo and Norma.

An uninhibited whack [illegible] em laughing is Bud[illegible]r, Jerry's kid brother, who [illegible] the m.c. chores at the Bali [illegible]

The lad makes everyth[illegible] spontaneous, and althou[illegible] trifle blue in spots, he's [illegible]sive. He knocks himself o[illegible] and when caught he had [illegible] audience (mainly Army an[illegible] officers. Before he called it [illegible] had broken down their reserv[illegible] had them guffawing.

Shirley Dulo, a bouncy [illegible] blonde, is a holdover. Gal, w[illegible] just breaking into show busin[illegible] shows plenty of promise. She' [illegible] lots of stage presence and [illegible] singing voice which she uses to good advantage, mixing it up in sweet and hot tunes. She tees off with 'Shortnin' Bread,' goes schmaltzy with 'As Time Goes On,' gets martial with a medley of service tunes and winds up with a novelty cowboy number, 'I'm a Tough Hombre.'

Barbara Blaine is a graceful acrobatic dancer who fills the bill neatly in a couple of solo turns and in the finale production number with the Bali Lovelies. Ricardo and Norma have a ballroom routine that's adequate.

The Bali Lovelies, augmented by a trio of new lookers, are on for three production numbers, neatly staged and costumed by Mildred Ray.

Allen Fielding and his orchestra are back after a six months' layoff, during which they handled riveting guns at the New York Shipbuilding yards. The layoff hasn't hurt the aggregation any. They play a nice show, continuing on the stand for dansapation rhythms.

House was virtually sold out when caught Saturday night. *Shal.*

Ex-Riviera-ites

Continued from page 2

in Argentina and those in from Montevideo or down from Paraguay and Brazil. British are also less in evidence.

War is apparently a million miles away, though there are plenty of fifth-columning Nazi agents who have somehow managed to get by the customary strict Uruguayan swastika-swatting rules. They aren't shy about their intentions either, despite the dirty looks from the vast majority of those who can't help but hear the achs and heils tossed around.

The U. S. blacklist has given a swift kick in the pants to those Berlin boosters it has tagged, however. Best example is the way the swank hotel Planeta in Atlantida, which once boasted as fine a nitery as any spot in Latin America, has been practically forced to board up the doors this season because it's made the no-pal-of-our catalog.

Taste in entertainment follows the across-the-Atlantic style. It's obvious when you listen to even the allegedly Yank jive outfits give out with the sharps and flats that are more Montmarte and left bank than Broadway.

South American Riviera starts in the suburbs of Montevideo, Uruguay's capital, and heads east as far as the Brazilian frontier. Top spot of the entire shore chain is Punta del Este and nearby beaches of San Rafael, Las Delicias and, further on, La Paloma. The casinos, as well as others in Uruguay, operate under a federal rule which provides that 80% of the take goes back to the public. Of the remaining 20, 8% is taken out as the state's cut for public health services, 5% is used to develop tourist biz and 3% goes to the municipality, with the remaining 4% assigned to the operators as their cut.

Yank Pix

Continued from page 2

article by Harold Nicolson, and a letter from an unnamed correspondent who 'considers himself as typical middleclass English.' Both writers, it seems, take a poor view of Hollywood pictures, and suggest that they constitute a serious barrier to Anglo-American understanding. Are 'the flicks (films) really America's worst propaganda?

'For the past quarter of a century the movies have been practically the sole medium of American propaganda in England. What has happened? Through this single medium a whole nation has become America-conscious in a couple of generations. The American speech and idiom is now as familiar to us as our own. Our children whistle American songs and use American slang. Our sons pin up pictures of American stars in their bedrooms and billets.

'Our daughters fix their hair like Ginger Rogers. English working-class mothers who used to call in 'our Violet' from playing in the street, now shout for 'our Shirley' or 'our Myrna.'

[illegible] is the subtlest form of propa[illegible] the sort of knowledge that [illegible] itself gently, like second [illegible] There are few people in [illegible] course, who suppose [illegible] really populated by [illegible]sters, or that [illegible]ly on a diet [illegible]alls. What [illegible]ood has [illegible] quarter of a century, and I think it is a valuable achievement, is to build up a background of everyday sights and sounds against which a people, speaking a terser variant of our own language, move and live and have their own familiar, human problems....'

C. J. Dunphy

Continued from page 6

allowed to settle their own operating problems until such time as it has been proven that they are wasting materials. At this writing they are continually improving their theatre operations to the extent that they are actually conserving materials.'

Only way WPB could step in, Dunphy figured, was to set limits on program lengths. This, he felt, should not be done at this time.

Dunphy, an ex-Paramount advertising and publicity exec, has offered to aid WPB as a consultant serving without compensation. He has no plans for the future. His spot will be taken over, at least temporarily, by his assistant, Allen Smith, formerly with National Theatre Supply Corp.

'Misinterpreted'

That Christopher J. Dunphy former chief of amusement section, Service Equipment Division, of he WPB, has 'misconstrued' contents of a recent bulletin of the Motion Picture Theatre Owners of America relating to priorities, was indicated by Ed Kuykendall, president of the MPTOA, while in New York last week. Kuykendall expressed regret that Dunphy had interpreted the MPTOA bulletin statement as meaning that only organized groups carry any weight in Washington, and that no hearings could be expected from certain agencies there.

MPTOA president stated he was not referring to priority directives in any sense of the word, other than as generally applying to exhibitor interests and he took occasion to straighten the matter out by congratulating Dunphy by saying 'he has consistently fought to enable continued operation of theatres and I feel that he personally believes theatres are a necessary morale-sustainer as well as an outlet to the public of government information.'

His attention called to the MPTOA bulletin dated Feb. 15, Dunphy had written Kuykendall to challenge his statements. Dunphy declared that theatres, large or small, could obtain essential equipment and parts by filing the proper forms and that the motion picture and speaking stage advisory committee, of which Kuykendall is a member, was formed for the express purpose of giving the picture industry complete representation in the WPB.

Raw Film

Continued from page 5

ing facilities may also be stepped up is another factor in the more favorable outlook.

Also easing the raw stock situation slightly was the order reported issued by the War Production Board in Washington last Monday (8) making it clear that military and other preferred purchasers of film could have access to manufacturers' stocks only after requisitions are approved by the Director General for Operations.

Film manufacturers have apparently been misinterpreting the original WPB order, believing it required them to turn over film being produced for civilian use on any order sent in by the Army and Navy.

D. C. Huddle March 23

Washington, March 9.

Monthly meeting of the Motion Picture Industry Advisory Committee has been moved back another week to March 23, with monthly huddle of raw stock manufacturers also shoved back to March 22.

Chief reason for postponements, said Harold Hopper, chief of WPB motion picture section, is the need for additional time to collect figures on the next quarter requirements of the industry, the Army and Navy and the other claimant agencies.

'The shortage,' explained Hopper, 'has been caused by the big military requirements for two new types of film. We are trying to keep to an essential minimum the volume of these types being made—the X-ray film and the aero film used for reconnaissance still pictures made from planes. Aero film is made in lengths of 150 feet, 9½ inches wide. This film takes longer to turn out than 35 mm. and so slows up the output of the raw stock manufacturers.'

House Reviews

Continued from page 40

KEITH'S, INDPLS.

chances. Her brothers and sisters do some lively hoofing with clogs and taps. The act is fresh and spontaneous and clicks solidly.

Athletic novelties are other attention-getters in an entertaining show. Rollini does some hazardous balancing and the Magic Flyers have a skating act with a new approach to the old stuff. Boy swings femme partner in a pivot, head down, while she sips from a glass on the floor through a straw.

Following policy of presenting top local talent when available, house has Sydney Mason, WIRE announcer and producer, as m.c. He does stint capably and holds the interest with dialect and character sketches from various network shows in which he had a part. Jay Seiler and Marian Seibold offer assorted nonsense topped by a comedy dance on long, curved skiis. It garners some laughs. The Charm Singers, girl quartet, harmonize nicely on a variety of numbers highlighted by arrangements of 'New Glory to Old Glory' and 'Craziest Dream.' Biz was good when caught. *Corb.*

MARYLAND, BALTO

Baltimore, March 6.

Great Lester (2), 3 Sailors, Juggling Jewels (4), Cappy Barra Boys (4), Carroll Worthington House Orch (7); 'Lady Bodyguard' (Indie).

Competent layout of standards plays well enough. Good opening slot is chalked up by the Juggling Jewels, quartet of femmes tossing hoops and clubs to good effect. Work swiftly and surely and break up doings with hoofing bit by one of the gals. Closing sesh of tricky throws and catches in one is strong clincher for repeated bends.

Cappy Barra Boys are in the deuce with okay sesh of harmonica stuff, with gagging nicely handled. Layout is now a foursome retaining much of the stuff of the former and larger group in routining. Do 'Boogey Woogey Shuffle,' 'Dianne' and a patriotic medley for a solid closer. Clowning is in good taste and spot caught on for good response. Make way for Three Sailors to follow with their trademarked, knockabout comedy. Wind up turn with tricky hoofing and rope jumping bit for a good punch.

Great Lester closes strongly. Works fast and uses smart patter to point levitation of femme asssistant on a broom and in a patriotic tableau. Sells sawing of woman in half to the very hilt with group of stubholders invited from audience to stand by. Biz fair. *Burm.*

EARLE, WASH.

Washington, March 5.

Paul Remos and Boys, Bob Hall, Jo Lombardi's House Orch, Roxyettes; 'Air Force' (WB).

With an extra long film, Harry Anger has 25 minutes to fill on the stage and manages to pack plenty of action into this footlight interlude. Roxyettes are used in three numbers, tastefully costumed and well backed by colorful production. The transformation into silver trees is the best flash routine of these crackerjack line dancers.

Specialties include Paul Remos and his familiar little men in a fast acrobatic routine. Bob Hall still contrives to make up rhymes via his audience participation routine in an act that combines wit and a flair for poetry which doesn't score.

House Friday night was filled with gold braid for the 'Air Force' premiere. Harry Carey was present and celebrities included Justice William O. Douglas of the U. S. Supreme Court and Admiral Ernest J. King, U. S. fleet commander. Attendance capacity. *Arke.*

OLYMPIA, MIAMI

Miami, March 5.

John Boles, Howard Paysee Dancers, Dave Barry, Wilfred Dubois, Barr & Estes, Harry Reser House Orch; 'Reunion in France' (M-G).

This week's bill is tops all the way. In addition to John Boles, there's a variety of well-balanced, fast-moving acts.

Boles' personality, plus rich quality and charm of his voice, leaves the stubholders begging for more. He does a medley of Jerome Kern songs, plus numbers from 'This Is the Army.' Took three encores and had to beg off.

In the first spot are the Howard Paysee Dancers quartet, with the two gals long on eye appeal. Their ballroom and jitterbug routines are strictly in the groove and get the show off to a fast start.

Wilfred Dubois, skilled juggler, scores with his audience participation routine. Barr and Estes are billed as 'Mr. Eccentricity and His Misleading Lady,' with the latter a pretty little femme. Routine includes comedy hoofing and gags.

Dave Barry, who emcees show, gives out with a line of clever gags. His material is fresh and funny and his impressions won plenty plaudits when he filled his spot on the bill.

Olympia stage is trimmed with tropical decor this week and Harry Reser's orchestra is featured in a sweet medley of tropical tunes. Biz terrific. *Laur.*

APOLLO, N. Y.

Erskine Hawkins Orch (17), Big Time Crip, Jimmie Mitchell, Jim More & Vivian Harris, Ida James, Tanglefoot & Bateest, Babe Lawrence; 'Underground Agent' (Col).

The Erskine Hawkins colored combo misses fire as this week's marquee draw, but the specialties, Tanglefoot & Bateest, comedians; Babe Lawrence, dancer; Big Time Crip, one-legged hoofer, and the house comedians, Jim More and Vivian Harris, keep the show stepping at a fast clip.

Hawkins' mediocre arrangements of 'Let's Ball Awhile' and 'Bicycle Bounce' evoked but lukewarm response when caught. Nor did the maestro's trumpeting seem up to par.

Big Time Crip steps up the pace with a whirlwind crutch routine. Jimmie Mitchell's vocals of 'When the Lights Go On Again' and 'Was It a Lie' are only fair, but the femmes liked them. Male half of the audience has its inning when Ida James comes on. Honey of a copper-colored gal has the boys whistling with her innuendo number, 'I Won't Say I Will.'

More & Harris and Tanglefoot & Bateest click in their comedy offerings. Former team knows its audience and feeds it corn via the male's reluctance to work routine. Kidding is well taken. Tanglefoot & Bateest also play up work angle, but season it with burley lines, which pay off with plenty of laughs. They then go into eccentric dance routines, with Tanglefoot's lanky physique accentuating his femme partner's eye and dress-filling figure.

Babe Lawrence has next to closing spot with his restrained and tricky tap number. He's built more like a light-heavy boxer than a dancer, but has a grace all his own. Hawkins and the band finale with the roughhouse 'Bust My Breeches' and a slambang arrangement of 'Tuxedo Junction.' Biz Friday (5) was good.

Literati

Continued from page 44

ington Times-Herald, is due for trial early next week. Prior proceedings in the action are slated this week. Mrs. Patterson alleges libel and seeks $100,000 damages.

LITERATI OBITS

Abraham Goldstein, 66, founder and publisher of the 'Wyoming Jewish Press,' died in Cheyenne Feb. 28.

W. H. McIntire, 66, publisher of the Vandalia (Mo.) Mail and treasurer of the National Editorial Assn., died in Vandalia March 3.

Fred R. Moore, 85, editor and publisher of The New York Age, Negro weekly, died in N. Y. March 1.

Edward C. Cuyler, 83, dean of American legislative correspondents and representative of a long list of newspapers during his 60 years in Albany, died at his home in Albany March 2 of pneumonia.

Richard Walden Hale, 71, writer for national magazines, died in Boston March 5. He authored two books, 'The Dreyfus Story' and 'Letters of Warwick Greene.'

Dr. H. C. Colles, 63, since 1911 music critic of the London Times, died in London March 4. During the 1923-24 season he was guest critic of the N. Y. Times.

Edward S. Bowman, 72, former advertising manager of the Philadelphia Inquirer and three times president of the Pen and Pencil Club in that city, died March 2, after an illness of three months.

George West, 58, former editor of the San Francisco News, died in Los Gatos, Cal., March 6. He had also been White House correspondent for the United Press, magazine writer and a member of staffs of New York and Chicago newspapers.

William B. Bray, 70, former member of the editorial staff of the Philadelphia Inquirer, and in recent years director of political advertising campaigns, died in Philadelphia March [illegible]

Sgt. Pilot Robert D. Fattig, 27, former Indianapolis newspaperman, was reported killed in action over Europe Feb. 28, with buriel Mar[illegible] 4 in Dumfries, Scotland.

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BENNY GOODMAN

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